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ABSTRACT

This teacher's guide accompanies the four videos ("Born to Trouble: Adventures of Huckleberry Finn"; "The Shock of the Nude: Manet's Olympia"; "Hollywood Censored: Movies, Morality and the Production Code"; and "The Devil's Music: 1920s Jazz") of the PBS "Culture Shock" series. The guide suggests that the videos could be used in the English/language arts classroom, or as part of an interdisciplinary curriculum they could help sustain either a semester-long inquiry into issues of the arts and intellectual freedom or a chronological or thematic study of the arts in the United States. It explains that since all the videos touch on similar issues and questions, the themes become increasingly complex and interesting as they are considered in relation to different works of art. The guide contains an explanatory section and additional sections on exploring the series' themes and on teaching "Huckleberry Finn" in context. It examines each video separately, with activities and questions: "About the Film" offers a film summary and a brief list of key terms, topics, and people; "Literature Links" offers ideas for using the films in conjunction with books; "Viewpoints" contains quotes, article excerpts, and other primary and secondary sources ideal for student discussion and activities. Each video has its own "Resources" section, while the "General Resources" section lists books, organizations, and Web sites for further exploration. (BT)

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ERIC
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A Teacher's Guide

CULTURESHOCK

CULTURESHOCK

To accompany the four-part PBS series premiering January 2000

SO 031 706

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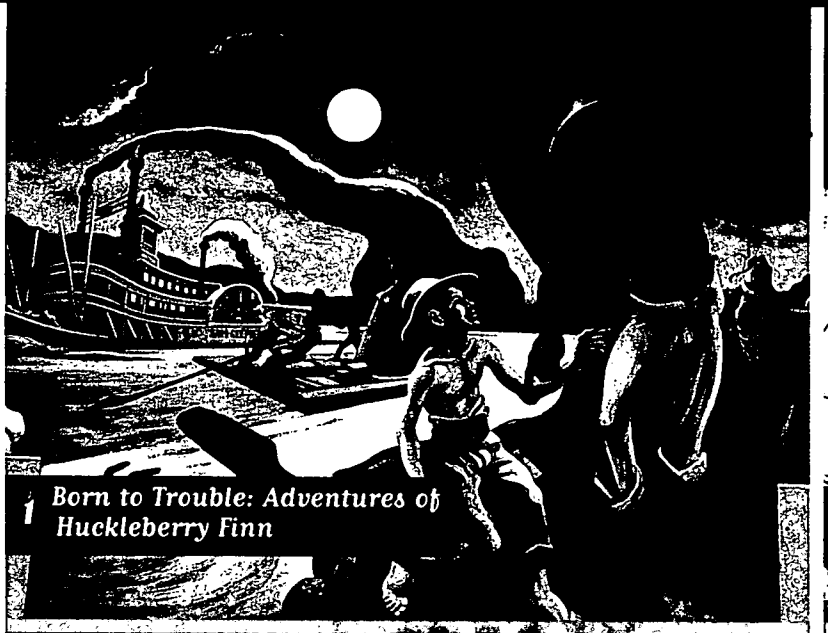
The four films that make up **CULTURE SHOCK** are scheduled to premiere in the order listed below. Call your local public television station or check **www.pbs.org/stations** to find out the broadcast times in your area.

January 26, 2000

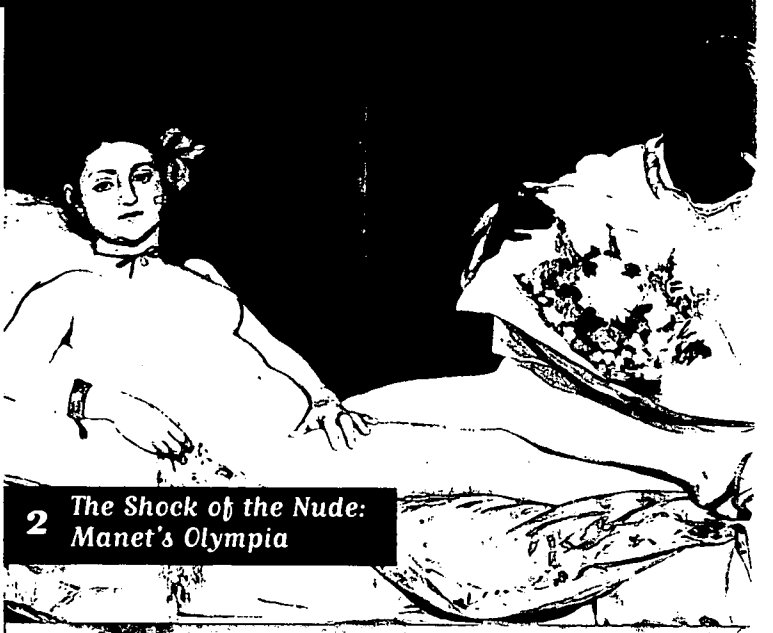
- ***Born to Trouble: Adventures of Huckleberry Finn***
 (90 minutes)
- ***The Shock of the Nude: Manet's Olympia***
 (60 minutes)

February 2, 2000

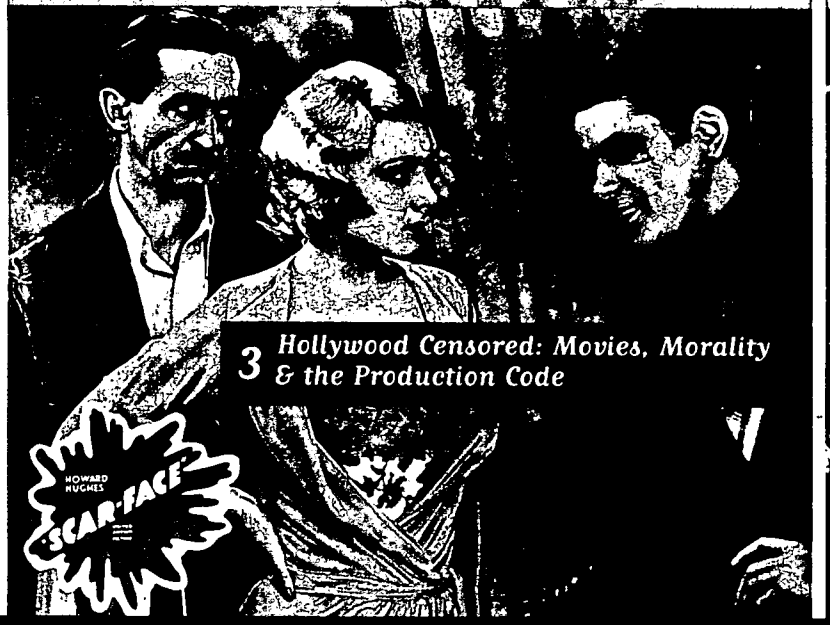
- ***Hollywood Censored: Movies, Morality & the Production Code***
 (60 minutes)
- ***The Devil's Music: 1920s Jazz***
 (60 minutes)



1 *Born to Trouble: Adventures of Huckleberry Finn*



2 *The Shock of the Nude: Manet's Olympia*



3 *Hollywood Censored: Movies, Morality & the Production Code*

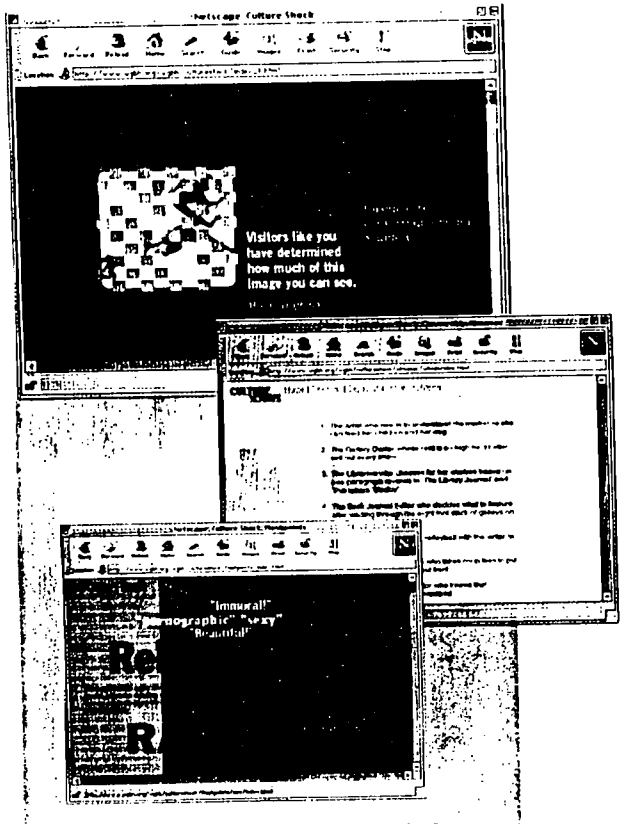


4 *The Devil's Music: 1920s Jazz*

These films can be videotaped off the air and used in the classroom for up to one year after broadcast.
To purchase videos of the **CULTURE SHOCK** series, see page 39.

Culture Shock Web Site

The CULTURE SHOCK Web site (**www.pbs.org/cultureshock**), online in January 2000, offers additional background on arts controversies, information on key figures, and interactive activities.



Be sure to preview the Web site before assigning it or using it with students

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Introduction

The power of the arts to enthrall *and* disturb us is at the heart of the CULTURE SHOCK four-part documentary series. CULTURE SHOCK explores themes that are central to current debates about the role of the arts in society, cultural values, and freedom of expression. Each program tells the story of now-classic work in an art form—literature, painting, music, and movies—that has been controversial and explores its relevance today.

The series examines questions that our society has grappled with in recent years: Can the arts go too far? How do new forms of art and popular culture emerge? What motivates artists to create . . . and audiences to react? Do the arts cause or reflect social behavior? What do conflicts about the arts tell us about who we are as a society? CULTURE SHOCK is about creative inspiration and conflicting values. It's about social history, how culture evolves, and the role of the arts in our lives.

Each documentary looks at how the arts influence and reflect their times: the scandal of Manet's famous 1865 painting of a nude, *Olympia*; the "subversive" nature of 1920s jazz; Hollywood movies deemed immoral during the 1930s; and Mark Twain's *Adventures of Huckleberry Finn*, the novel that seems to have been born to trouble. By examining works of art that have become icons and changed the way we see the world and ourselves, CULTURE SHOCK celebrates the arts and their essential yet complex role in society.

Culture Shock in the Classroom

The films in the CULTURE SHOCK series help students engage in the important critical and creative process of learning to make connections among various subjects. Literature, history, art, politics, economics, religion, and psychology come together as the films explore why a particular work of art became controversial. Watching the films encourages students to think about the role of the arts in their lives and to ask key questions about how the arts affect us individually and as a society. And by provoking students to ask questions and draw parallels, the films help connect our contemporary world with the past. The jazz era of the 1920s might not seem so unfamiliar, for example, when students realize how much the story of early jazz shares with that of the rap or rock music they listen to today.

The films offer many opportunities for use in the English/Language Arts classroom. Since many works of literature are or have been controversial, the questions raised by the series can inform the study of literature. Individual films can also enrich the study of the cultural milieu of a literary work. For example, the controversy over *Madame Bovary*, published in France just a few years before Manet exhibited *Olympia*, may be clearer with the description of French cultural mores in "The Shock of the Nude: Manet's *Olympia*."

The films are especially well-suited for use in an interdisciplinary curriculum. Humanities or American Studies teachers, or team teachers in American Literature and History, might choose to show the three films about the arts in America as they move through a chronological or thematic study of the United States. All four films may be used to structure a semester-long inquiry into issues of the arts and intellectual freedom. Since the films all touch on similar issues and questions, students will begin to see how the series themes (highlighted on pages 4–5) become increasingly complex and interesting as they are considered in relation to different works of art.

How to Use This Guide

Exploring the Series' **Themes** (pages 4–5) focuses on some of the central questions posed by the films. These discussion questions can be considered on their own or applied to one or more of the four films. The **Activities** that follow (pages 6–7) can also be used with any or all of the films.

The guide then examines each film separately, with activities and questions. **About the Film** offers a summary of the film and a brief list of **Key Terms, Topics, and People** that you may want to introduce to your students. **Curricular Links** is a list of other related subject areas. You may want to create a cross-curricular or interdisciplinary unit with a teacher from one of these disciplines. **Literature Links** offers ideas for using the films in conjunction with books you may already be teaching in your English/Language Arts curriculum. The section called **Viewpoints** contains quotes, article excerpts, and other primary and secondary sources that are ideal for student discussion and activities. Each film has its own **Resources** section, with annotated lists of books and Web sites about the film's themes. The **General Resources** section (pages 37–38) lists books, organizations, and Web sites for further exploration of the arts, freedom of expression, and related issues.

Born to Trouble: Adventures of Huckleberry Finn in the Classroom

For many English/Language Arts teachers, the documentary "Born to Trouble: *Adventures of Huckleberry Finn*," may be the most useful film in the series. For those teachers wishing to introduce students to the book and the ongoing controversy, the film can also stand alone as a helpful overview of the issues. In this guide you will find questions and activities about the film, which can be used along with a study of the novel (pages 20–24). A brief overview of the controversy surrounding the book—one of the most frequently taught and frequently banned books in secondary school—is also provided.

The *Huck Finn in Context* curriculum (pages 26–35) is based on a unit originally developed by the Cherry Hill School District in New Jersey (see page 25), in response to objections about the book's perceived racism. This innovative curriculum examines the novel within its historical as well as literary context. This guide provides an overview of the curriculum, which can serve as a model for teaching other controversial literature.

If you would like to pursue a study of *Adventures of Huckleberry Finn* in greater depth, you can order *Huck Finn in Context: A Teaching Guide*, which contains the full curriculum, or the *Huck Finn Coursepack*, which contains *Huck Finn in Context: A Teaching Guide*; the companion readings, cleared for classroom use; and the video of "Born to Trouble: *Adventures of Huckleberry Finn*" (see page 39).

NOTE
Because the series explores controversies in the arts, past and present, teachers should preview the films before showing them to students. Each of the films contains language and/or images that may be objectionable to students or their parents. Educators may also want to inform parents about the films' topics. If desired, educators can select excerpts from the films to introduce a topic, provide background information, or illustrate different perspectives.

Exploring the Series' Themes

Why are there conflicts over the arts? Is there good art and bad art? Who decides? What, if any, is the artist's responsibility to society? Key questions like these are at the heart of the CULTURE SHOCK series. You can use the following discussion questions to develop a unit or semester-long study on the role of the arts in society and freedom of expression, or to enhance an existing unit on a particular novel or era. The three main questions reflect the series' overarching themes, and each has its own subset of questions. You can use parts or all of them in a variety of ways, including:

- to spark a pre-viewing discussion before any of the films
- to guide a more in-depth discussion after students have watched one or more of the films
- to assess student learning after the class has seen the whole series
- to develop a research paper or presentation
- to prompt a class debate or seminar

Discussion Questions

WHAT IS ART?

Before students begin a unit or inquiry into any of the issues relating to the arts, it's important to think about what the arts are. At the core of many arts controversies is not only the debate between what is and is not truly art, but also the notion that "fine" or "good" art should be morally uplifting. This is a complex topic, but the following questions will help students begin to frame their thoughts around the issues. (See Activities, on pages 6–7 for suggestions on how to further explore these questions, both before and after viewing.)

- Do we need art? What is the purpose or goal of the arts?
- Who is an artist? What makes him or her an artist?
- Why are new art forms often controversial?
- How would you define "good" and "bad" art? "High" art and "low" art?
- Must art be challenging, or "rattle our cages," as Mike Bidlo says in "The Shock of the Nude?" Why or why not?

Detail from *Le Charivari* by Honoré Daumier



IAT IS THE ROLE OF THE ARTS IN SOCIETY?

As students wrestle with defining art, they will quickly see that it is almost impossible to talk about the arts without also talking about the people who view and judge them. The questions below prompt students to think about society, and what part it plays in how a work is produced and received.

- How are the arts a reflection of the time and place in which they are created?
- How can the arts challenge or change a society?
- What, if any, is the artist's responsibility to society?
- How do politics, economics, religion, gender, or culture play a role in the creation of a work of art?
- How do these factors contribute to the critical and/or commercial success or failure of that work? How do they help ignite controversy over a work of art?
- Why has art that crosses boundaries between race, cultures, or classes—such as the jazz and rap described in "The Devil's Music"—often been seen as threatening?

IS ART DANGEROUS?

This series of questions includes those most directly asked by the CULTURE SHOCK films, and are therefore useful for post-viewing discussions or writing. As students begin to think about the relationship between the arts and society, questions of how art is judged and controlled naturally follow.

- Who decides what is acceptable art and what art is dangerous or offensive?
- What rights are guaranteed by the First Amendment? How do they relate to artistic expression?
- Should the arts ever be censored? If so, why? In what way? If not, why not?
- Whose points of view are represented in art? Whose are not?
- Can art negatively affect social behavior or morals (e.g., can violent art cause violence or racist art cause racism)?
- What subjects in art remain controversial? Why?
- Why and how does once-controversial art become accepted or even considered classic?

"Art gives form to our terrors as well as our desires."

Pablo Picasso

Activities

BEFORE VIEWING

As you investigate the series' themes on pages 4–5, have students do one or more of the following activities to explore the wide variety of art forms, discuss their personal response to art, and learn how the arts are often classified by society.

1. Brainstorm a list of different genres of art (e.g., music, painting, literature, film, dance, plays, graphic art). Assign students a genre and ask them to bring in a piece of art they like from that genre (e.g., a videotape of a dance piece, a photo of a painting). Ask each student to say what they like about the art and to provide some background on the artist. Then choose one or both of the following activities:

 A. In a large class discussion, organize the examples students have contributed into the different genres. Define and discuss terms such as "highbrow," "lowbrow," "popular culture," "classic," "alternative," "avant-garde," and "mainstream" and apply them to the art within the genres. Why are the above terms used? What positive and negative implications do these terms create for the works of art?

 B. Choose a few pieces of art and divide the class into small groups to explore some of the questions on pages 4–5, using the art as a reference. Then have each group present their conclusions to the class.

 After viewing one or more of the CULTURE SHOCK films, students should return to their conclusions and discuss how the new information they have gained adds to or changes their answers. This can be done in the same small groups, in a large class discussion, or individually in an essay. Students might also use the questions to stage a debate or a seminar-style roundtable in which they lead a discussion without teacher intervention.

2. Create a "scavenger hunt" of items for students to look for as they watch the film(s) to help focus their viewing. The hunt might mix simple and more challenging directives, as well as ask for objective information and personal responses, such as:

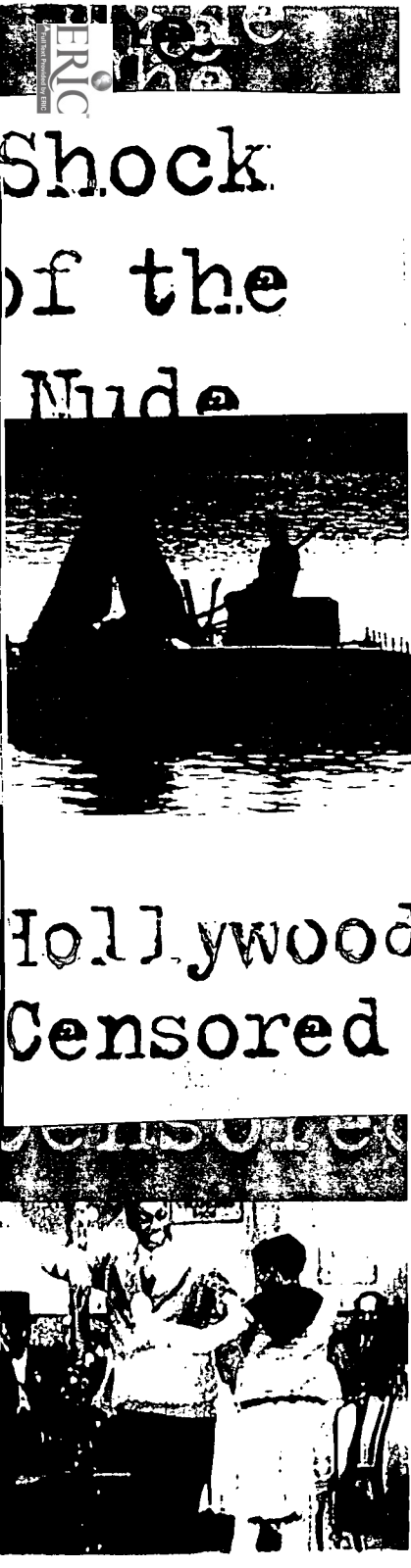
 - Find a quote from a critic of the time on the work of art.
 - Find a quote explaining why the work is now considered classic.
 - Give as many explanations as you can find for why the work was or has been controversial.
 - Name one group that was against the work and explain their objections.
 - Give your opinion on the work of art and/or the controversy.
 - State one thing the film left you wondering about.
 - Find or think of one contemporary parallel to something mentioned in the film.



Born to Trouble



The Devil's Music



Activities

AFTER VIEWING

After viewing one or more of the films, have students choose from the activities below.

1. Have students research a current arts controversy through newspaper and magazine articles. (You may want to preselect the topic or have students do initial research and then generate a list in class.) Direct them to discover, as the films do, what political, cultural, religious, technological, or other factors play a role in this controversy. They can then write an essay or a newspaper editorial, or create a cartoon, that reports what they have found.

2. To explore the issue of how the media influences young people, ask students to debate whether violence and/or sexual content in the arts can be harmful to children. You may want to divide the class into two groups—one that believes the arts can harm children, and one that believes the arts are not harmful. Students may want to consider movies, music, and video games as some of the media that have been considered the cause of violence among children. Have students research their argument before the debate via the Internet and periodicals. Are there compromises or solutions that both sides can agree upon?

3. Ask students to select an artist of today (from any genre). Direct each student to choose five questions from pages 4–5 that they would most like to ask the chosen artist. Then have the student "interview" that artist by imagining the artist's answers, and also explain why they admire or dislike the artist. Students should use books, articles, and interviews to find information and actual quotes that are relevant to their questions.

4. Have students research and argue in favor of a book that isn't taught in high school, or against a book that is. Have them present their case in writing or as an oral presentation, as if to the Board of Education. Direct them to anticipate the objections that might come from different community groups (parents, teachers, religious leaders, administrators, etc.) in their arguments.

5. Ask students to do an oral history project about a work or type of art that was once extremely controversial and is now accepted. Instruct them to interview people of older generations about art that was controversial in their time and why. Then have students choose one work mentioned, research it further, and present their findings to the class in a short oral presentation that includes quotes of those they interviewed.

6. Have students write an imaginary dialogue that will connect any of the CULTURE SHOCK films with a work they are reading in class. First, have the class brainstorm a list of people or characters from the film or films they just watched. Then, have them make a list of characters from the book they are reading (including the author). Students should choose one person from each list, and write an imaginary dialogue between the two. You might want to determine the dialogue topic beforehand, or ask students to choose a question about the arts from pages 4–5. Remind students that they should try to write in the voice and with the point of view of the characters they choose.

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THE SHOCK OF THE NUDE:
Manet's Olympia

About the Film

The famous French painting *Olympia* caused such an uproar when it was first exhibited in Paris in 1865 that the gallery was forced to hire policemen to protect the canvas. Why did it so outrage French society? This film poses a number of possible reasons, from the social upheaval caused by a newly rich middle class, to the unprecedented realism of Manet's portrayal of a courtesan. "The Shock of the Nude" asks questions that are still being asked today: Should the arts be uplifting? Who decides what is beautiful? In what ways can the arts be threatening? Considered by scholars today as the first truly modern painting, *Olympia* profoundly changed the role of art in society.

LITERATURE LINKS

The Awakening by Kate Chopin. This novel, which explores women's roles through one woman's struggle for love and self-understanding, was very controversial when it was published in 1899.

A Doll's House by Henrik Ibsen. Written in the same time period as Manet painted *Olympia*, this play questions women's roles in middle-class life and their subjugation by men.

Madame Bovary by Gustave Flaubert. Written in the same time and place as Manet painted *Olympia*, this novel also caused a scandal upon its release. Like *Olympia*, it is a commentary on middle-class conventions and a portrayal of a controversial, sensual woman.

Nana by Emile Zola. Zola was inspired by another of painting of Manet's, *Nana*, to write a novel about a courtesan and the corrupt world of second Empire France.

Portrait of the Artist as a Young Man by James Joyce. This novel about a young man growing up in Ireland and rebelling against his family, his religion, and his society to become an artist, examines issues of the artist's vision and role that "The Shock of the Nude" echoes.



KEY TERMS, TOPICS, AND PEOPLE

- Charles Baudelaire
- bourgeoisie, haute-bourgeoisie
- courtesan
- "high" and "low" art
- the Louvre
- Stéphane Mallarmé
- Edouard Manet
- Musée d'Orsay
- nouveau-riche
- the nude as a classic subject of art
- the French Revolution
- second Empire Paris
- the Salon and its role in nineteenth-century French culture
- Venus of Urbino by Titian (1538)

CURRICULAR LINKS

- art history
- French history
- French language and culture
- gender studies
- world history



TOP: Detail from *Le Charivari* by Honoré Daumier
BOTTOM: Edouard Manet, *Nana*, 1877
RIGHT: Edouard Manet, 1865

20

21

Viewpoints

"I painted what I saw."

Edouard Manet, speaking of *Olympia*

"I think that people are going to art to be uplifted, or at least to be able to tell what's going on. Often what people don't understand or don't respond to immediately they dismiss as outrageous or as 'the artist is trying to pull the wool over our eyes . . . my kindergartner could do better . . .'"

Professor Linda Nochlin, New York University, "The Shock of the Nude"

"[Manet] succeeds in provoking almost scandalous laughter, which causes the Salon visitors to crowd around this ludicrous creature called Olympia."

Ernest Chesneau, *Le Constitutionnel*, 1865

". . . Edouard Manet has asked himself, 'Why lie, why not tell the truth?' He has made us acquainted with Olympia, a contemporary girl, the sort of girl we meet every day . . . the public as usual has taken good care not to understand the painter's intentions. . . . we laugh at, or are irritated by the things we don't understand. That is why we are quite happy to accept originality when it is watered down but reject violently anything that upsets our preconceived ideas

Emile Zola, 1867

"The auguste jeune fille is a courtesan, with dirty hands and wrinkled feet. . . . her body has the livid tint of a cadaver displayed in the morgue. . . . Never has anything so . . . strange been hung on the walls of an art exhibition.

Ego, art critic, *Le Monde Illustré*, 1865



MANET'S OLYMPIA: THE SHOCK OF THE NUDE

Discussion Questions and Activities

BEFORE AND AFTER VIEWING

1. Before viewing, show students the *Venus of Urbino* by Titian (the ultimate "Salon picture") and *Olympia* side by side. Explain that one is in the accepted classical tradition and pleased the art establishment of the time, while the other horrified, outraged, and shocked it. Ask students to guess which is which and explain why. After the film, ask them why they think Manet purposefully modeled *Olympia* on the *Venus of Urbino*. What might he have been trying to say?

2. Display a copy of *Olympia* and ask students to write the internal monologue of Olympia, the maid, or the cat as they sit for the portrait. After the film, have students add to what they wrote originally, or have them exchange papers and let someone else add to it. Then ask students to present their monologues to the class.

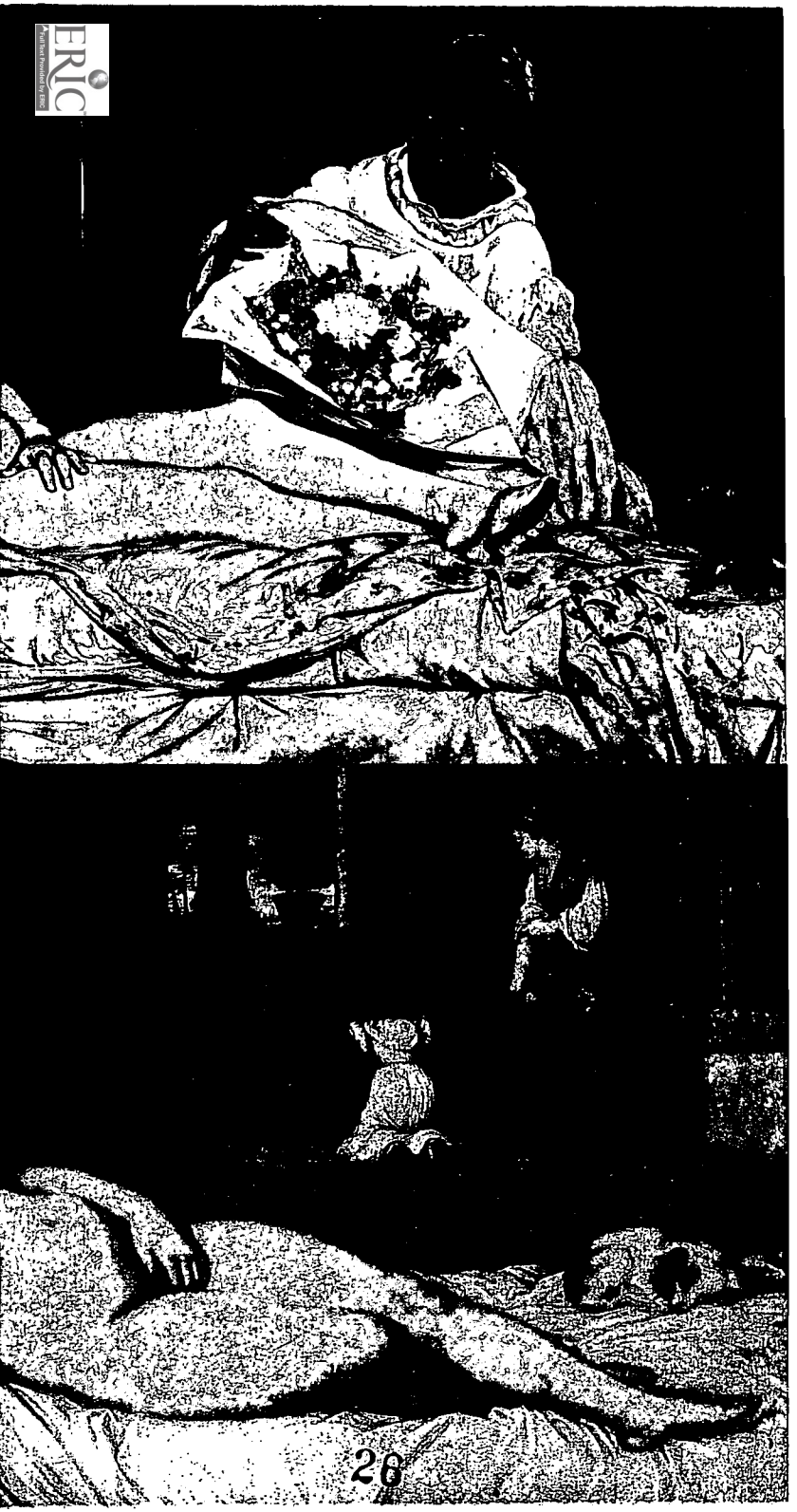
AFTER VIEWING

1. "*Olympia* did not conform to certain ideas of beauty at the time," Linda Nochlin observes in the film. Why not? Ask students to define what they see as our current ideal of physical beauty by creating a collage of images and words from the visual arts, media, and advertising. Using these collages as a starting point, discuss the concept of ideal beauty: Who decides what is beautiful? Has the concept of beauty changed since Manet's time? If so, how? What would Olympia need to look like today to shock us? Who reflects the ideal of beauty, as the Salon did in Manet's time? Finally, ask students to describe, in writing or through visual art, their own concept of beauty. Display their work in a classroom art gallery.

2. *Olympia* broke all the rules: instead of being uplifting, it exposed a hidden reality of French society; instead of presenting an idealized, heroic image of womanhood, it presented a courtesan. What now-classic works of literature were also once criticized for similar reasons—for being too gritty, or realistic, or for failing to deliver a wholesome or uplifting message? Have students choose a work of literature and research when, how, and why the work was controversial, then create a compare and contrast chart that shows similarities and differences between it and *Olympia*. The chart should show the subjects that the two works portray, how they portray them, why both works were controversial, and when they both became widely accepted. [To start, teachers might direct students to look at the school's reading list or at a list of banned books. The Web sites for the American Library Association (www.ala.org) and the National Council for Teachers of English (www.ncte.org) provide lists of banned books.]



TOP: Edouard Manet, *Olympia*, 1863
BOTTOM: Titian, *Venus of Urbino*, 1538



Resources

Books

FOR STUDENTS

Janson, H.W. and Anthony Janson. **History of Art for Young People, fifth edition**. New York: Harry N. Abrams, 1997. This study of art from prehistory to the 1990s includes definitions of terms, maps, charts, and over 600 illustrations.

Wright, Patricia. **Eyewitness Art: Manet**. New York: Dorling Kindersley, 1993. This easy-to-read visual resource examines Manet's work and technique in depth, and details his life and times.

FOR EDUCATORS AND STUDENTS

Berger, John. **Ways of Seeing**. New York: Viking, 1995. Originally written as a companion work to a television series of the same name, this classic text questions the way viewers see and define art.

Brombert, Beth Archer. **Edouard Manet: Rebel in a Frock Coat**. Boston: Little Brown and Company, 1997. A detailed biography of Manet's life that looks at how his art was affected by his personal relationships, views, and social milieu.

Cachin, Francoise. **Manet: The Influence of the Modern**. New York: Harry N. Abrams, 1995. Explores early influences upon Manet's work and looks closely at the controversies surrounding *Olympia* and *Dejeuner Sur L'Herbe*.

Clark, Kenneth. **The Nude**. Princeton, NJ: Princeton University Press, 1972. Explores the universal subject of the nude from prehistory to the 1950s.

Clark, T.J. **The Painting of Modern Life: Paris in the Art of Manet and His Followers**. Princeton, NJ: Princeton University Press, 1986. A vivid book that examines the art of Manet's era and its relevance to the social history of that time.

Lipton, Eunice. **Alias Olympia: A Woman's Search for Manet's Notorious Model and Her Own Desire**. New York: Charles Scribner & Sons, 1999. An American art historian's personal journey to learn about the life of Victorine Meurent, Manet's model for *Olympia*.

Web sites

Art Archive
www.artchive.com
Recreates the controversial First Impressionist Exhibition of 1874. The artists—Monet, Pissaro, Morisot, and Cezanne—were all influenced by Manet's work.

My Studios
www.mystudios.com/manet/manet.html
Contains online images of Manet's work, a chronology of his life, and stories and art created about him.

The Web Museum
http://sunsite.unc.edu/louvre
Contains information on art history and famous artists, with images of their work.

World Wide Art Resources
http://www.wwar.com
A gateway to arts information on the Web. User can find links to artists, museums, galleries, art history, arts education, and more.

THE DEVIL'S MUSIC: 1920s Jazz

About the Film

In its early days, jazz was considered a dangerous influence on young people and society. It featured improvisation and the rhythms of the African American experience instead of classical music forms. When jazz's popularity grew, active campaigns to censor "the devil's music" became legion. This program looks at how a radically new artistic genre was opposed by audiences and critics alike. It traces the roots of jazz to African rhythms and slave spirituals, but shows how jazz depended on everything we think of as modern to flourish.

The film brings the Jazz Age to life; from the speakeasies of Chicago to the red light district of New Orleans to the Harlem Renaissance. It features the great legends of jazz and blues, such as Louis Armstrong, Duke Ellington, and Bessie Smith. And by inviting comparisons to today's rap music, "The Devil's Music" also explores how controversial art can cross the divide between color and class. Once reviled, jazz is now a classic American art form. As critic Michael Dyson says in the film, "What we now mean by America, we mean by jazz."

LITERATURE LINKS

Studying any writer of the Harlem Renaissance, or the movement itself, can be enriched by "The Devil's Music." Many novels and autobiographies of the African American experience include scenes in Harlem during the Jazz Age, and touch on topics such as the culture of the Harlem Renaissance, the relationship between blacks and whites in the 1920s, and the development of jazz music. These include such often-taught works as: **Invisible Man** by Ralph Ellison, **Black Boy** by Richard Wright, **The Autobiography of Malcolm X** by Malcolm X, **Manchild in the Promised Land** by Claude Brown, and **Jazz** by Toni Morrison. The work of writers such as Claude McKay, Countee Cullen, Langston Hughes, Zora Neale Hurston, James Weldon Johnson, and Jean Toomer also flourished in the era described by the film. **The Great Gatsby** by F. Scott Fitzgerald reflects the youth culture of the Jazz Age. When writing **On the Road**, Jack Kerouac was influenced by the beats and improvisation of jazz, and he tried to mirror these elements in the unstructured, spontaneous style of the novel.

KEY TERMS, TOPICS, AND PEOPLE



Bessie Smith, 1923

- Louis Armstrong
- big band music
- the blues
- brothels
- Henry Ford
- the Great Migration
- Harlem Renaissance
- gangsters
- Langston Hughes
- the Jazz Age
- Jelly Roll Morton
- music terms (e.g., syncopation, improvisation, swing)
- Prohibition
- ragtime
- the Roaring Twenties
- Bessie Smith
- speakeasies
- Paul Whiteman

CURRICULAR LINKS

- African American history
- American history
- music appreciation

Louis Armstrong, 1931



Viewpoints

"The rhythm of life is a jazz rhythm . . ."

Langston Hughes, "Lenox Avenue: Midnight," 1926

"Plato believed that in the ideal republic, music would be pretty much prohibited, because he saw music as speaking not to man's reason, but to man's emotions, to all that was irrational in him. . . . Nothing stands between [music] and you except your ears, and our ears are open, whatever our minds may be. So music's got this access to you, without any kind of mediation. And that's what makes it both . . . an ideal language, but also very dangerous."

Professor Ann Douglas, Columbia University, "The Devil's Music"

"My objection to jazz is that one can't sit still when it is played. You must get up and wear yourself out dancing. This is really doing terrible injury to young people."

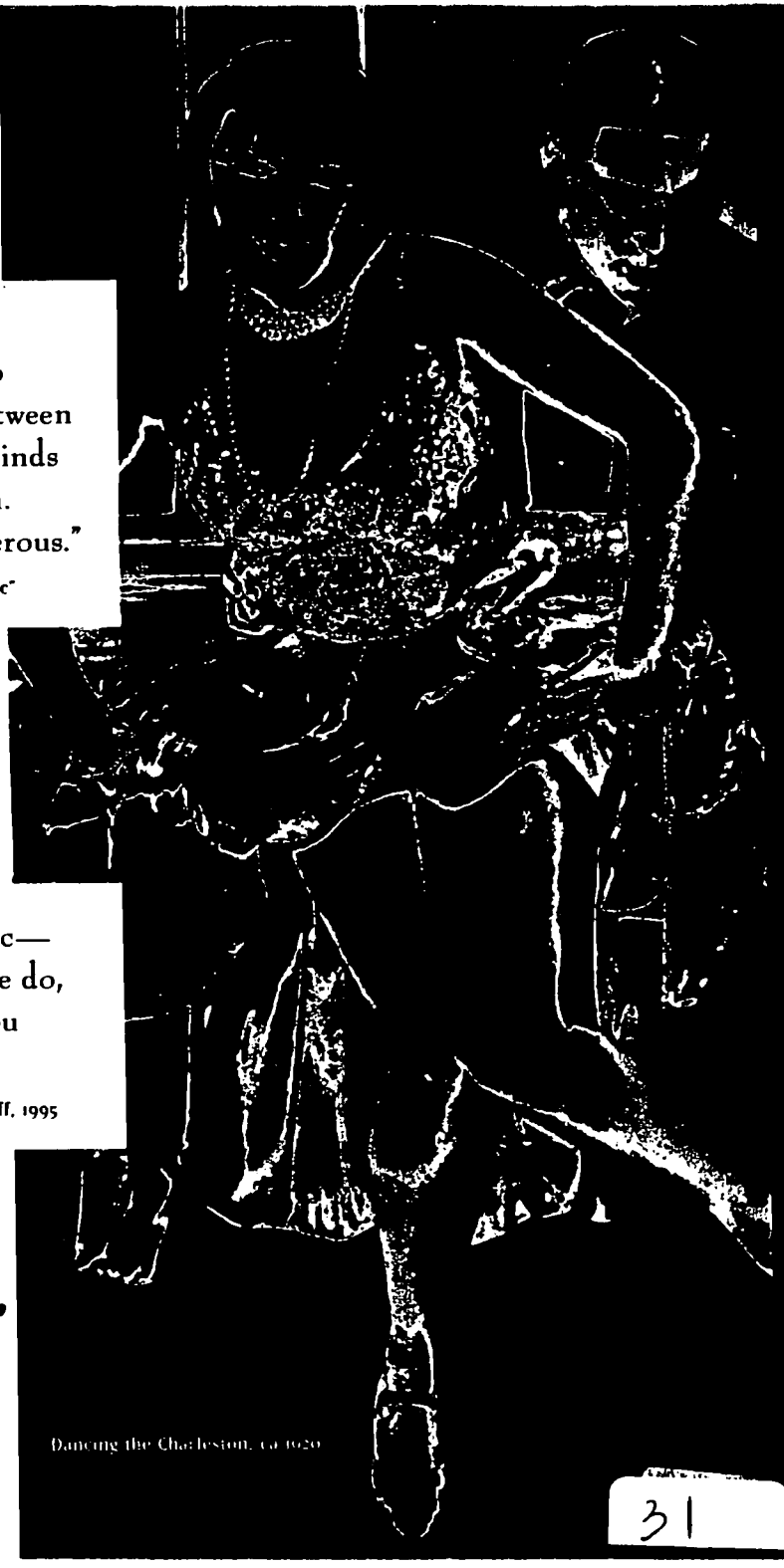
Laurette Taylor, actress, quoted in the *New York Times*, 1922

" . . . most Americans still take it for granted that European-based music—classical music, if you will—is the only really respectable kind. What we do, what other black musicians do, has always been like the kind of man you wouldn't want your daughter to associate with."

Duke Ellington, from *Listen to the Stories* by Nat Hentoff, 1995

"Jazz music causes drunkeness . . . (by sending) a continuous whirl of impressionable stimulations to the brain, producing thoughts and imaginations which overpower the will, reason and reflection are lost and the actions of the persons are directed by stronger animal passions."

Dr. E. Elliot Rawlings, New York physician, 1922



MUSIC: THE DEVIL'S MUSIC:

Dancing the Charleston, ca 1920

31

Discussion Questions and Activities

BEFORE VIEWING

1. Play a selection of popular European classical music, such as a Handel opera or Dvorák symphony; then play a selection of early jazz, such as Joe "King" Oliver or Jelly Roll Morton. Ask students to predict some of the issues the film will raise by brainstorming what might have been shocking or threatening about jazz to people who thought classical music was the only worthwhile music.

BEFORE AND AFTER VIEWING

1. Have students discuss Plato's notion of an ideal republic without music and Ann Douglas' description of music's effect on people (see page 13). Do they agree with Plato? Why or why not? If they agree with Ann Douglas, what are the implications for the power of music? Have students write a newspaper editorial from their own point of view or that of a concerned parent (from today or any time in the past) about whether or not music can be dangerous.

2. As students watch the film, have them note as many similarities as they can between jazz and rap, or jazz and rock and roll. Ask students to consider how jazz changed American society during its first popularity, and how rap or rock has changed and continues to change American society today. After viewing, have students write a dialogue or an exchange of letters between a rap or rock artist of today and one of the jazz greats of the past who is mentioned in the film.

AFTER VIEWING

1. To accompany a study of African American literature, have students watch the film and then do one of the following:

 A. List and explore parallels between the struggles of African American writers and jazz musicians of the 1920s.

 B. Choose a writer, musician, or visual artist of the Harlem Renaissance and create an oral, visual, or written presentation about the artist and his or her work. Presentations could include a mock radio interview, a model of a memorial building or statue, a collage, or a board game about the person's life.



Archibald J. Motley, Jr.
Street Scene, Chicago, 1936

Resources

Books

FOR STUDENTS

George, Nelson. **Hip Hop America**. New York: Viking, 1998. A look at the culture of hip-hop, including fashion, entrepreneurship, drugs, violence, and language.

Hughes, Langston. **The First Book of Jazz**. Hopewell, NJ: Ecco Press, 1997. Langston Hughes imparts his enthusiasm for jazz to beginners, including what jazz is and how to listen to it.

Jones, K. Maurice. **Say It Loud!: The Story of Rap Music**. Brookfield, CT: The Millbrook Press, 1994. A visual and easy-to-read work that traces the African and slave origins of rap, as well its relation to jazz, the blues, soul, and Caribbean music.

Watson, Steven. **The Harlem Renaissance.** New York: Pantheon, 1995. An illustrated description of the culture, arts, and history of the time.

FOR EDUCATORS AND STUDENTS

Driggs, Frank, and Harris Lewine. **Black Beauty, White Heat: A Pictorial History of Classic Jazz.** New York: Da Capo Press: 1995. A series of photographs and detailed commentary that depicts jazz and jazz artists from the 1920s to the 1950s.

Floyd, Samuel, ed. **Black Music in the Harlem Renaissance.** Knoxville: University of Tennessee Press, 1994. Contains essays on subjects from Duke Ellington to musical theatre to the relationship of the music of the Harlem Renaissance to its literature and art.

Giddins, Gary. **Satchmo**. New York: De Capo Press, 1998. An illustrated biography of Louis Armstrong.

Lewis, David Levering. **When Harlem Was in Vogue**. New York: Penguin, 1997. A scholarly cultural history of the Harlem Renaissance and African American culture.

Murray, Albert. **The Hero and the Blues**. New York: Vintage Books, 1996. An examination of jazz and its rightful place in the panethon of American arts and letters, by a major cultural critic.

Ogren, Kathy J. **The Jazz Revolution: Twenties, America, and the Meaning of Jazz**. New York: Oxford University Press, 1992. An account of the effect of jazz on American culture in the 1920s, including the story of jazz censorship.

Peretti, Burton W. **The Creation of Jazz: Music, Race, and Culture in Urban America.** Champaign: University of Illinois Press, 1992. A history of jazz in the context of racial and cultura dynamics in America.

Rose, Tricia. **Black Noise.** Middletown, CT: Wesleyan University Press, 1994. A scholarly look at the culture, politics, art, music, history, and development of rap and hip-hop.

Schoener, Allon. **Harlem on My Mind, 1900–1968**. New York: New Press, 1995. A history told through photographs and excerpts of newspaper articles o the time.

Schuller, Gunther. **Early Jazz, Its Roots and Musical Development**. New York: Oxford University Press, 1986. An analysis of early jazz, writtei by a musicologist.

Stearns, Marshall. **The Story of Jazz**. New York: Oxford University Press, 1985. Details the history of jazz and its effect on American cultural history, up to 1950s rock and roll.

Wagner, Ann Louise. **Adversaries of Dance: From the Puritans to the Present**. University of Illinois Press, 1997. A history of prohibitions against dance, including why jazz dance was feared.

Wall, Cheryl A. **Women of the Harlem Renaissance.** Indiana University Press, 1995. Examines the lives of African American women artists and writers.

Compact Discs

The Duke's Men: Small Groups Volume 1. Sony Music, 1991. Recordings of Duke Ellington's music from 1934–1938.

The Essential Bessie Smith (2 disc box set). Sony Music, 1997. The Empress of Blues, backed up by some of the best jazz musicians of her era, including Louis Armstrong.

Jelly Roll Morton: 1923/24. Milestone Records, 1994. Period recordings from this brilliant composer and piano player.



Jelly Roll Morton, 1923

Johnny Dodds, 1926. Jazz Chronological Classics, 1994. Recordings from one of the greatest clarinetists of the 1920s.

King Oliver, 1926–1928. Jazz Chronological Classics, 1994. One of the most important figures of early jazz and a mentor to Louis Armstrong.

Louis Armstrong: An American Icon (3 disc box set). Uni/Hip-O Records, 1998. Includes many of Armstrong's most well-known, influential jazz recordings.

Web Sites

Jazz Central Station
www.jazzcentral.com
Contains a history of jazz from its beginnings to the present day, as well as links to artists, events, and education.

Red Hot Jazz Archive
www.redhotjazz.com
Contains a comprehensive history of jazz before 1930, including hundreds of biographies, recordings, and suggested readings.

The 1920s
www.louisville.edu/~kprayb01/1920s.html
Provides information and timelines on a variety of different topics in the 1920s.

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HOLLYWOOD CENSORED:
Movies, Morality & the Production Code

About the Film

In the early decades of film, and intensifying in the 1930s, movie makers struggled with would-be censors and public opinion over the moral content of Hollywood films. Sexy sirens played by Mae West and Jean Harlow, and the violence in gangster films like *Scarface* (1931), were attacked by religious leaders, politicians, and other concerned citizens. In 1931, Hollywood responded to threats of government censorship by adopting a self-imposed Production Code to ensure that its movies were "safe" for family viewing. In 1934, Will Hays, the head of the Motion Picture Association, hired Joe Breen to enforce the Code more strictly. Hays and Breen, along with the Catholic group known as the Legion of Decency and other supporters, worked to get rid of what they considered to be offensive motion pictures. The restrictions of the Code influenced the way movies were made for the next thirty years. Ironically, the height of Breen's rule in the 1930s and 1940s coincided with what is generally considered the golden age of Hollywood cinema. Did the Code cause movies to flourish during a critical period, or was it a repressive cultural and industrial practice? Illustrated with movie clips from the 1920s to the 1990s, this documentary frames the debate over sex and violence in the movies that still rages today.

LITERATURE LINKS

The Day of the Locust by Nathaniel West. Considered by many to be the best novel written about Hollywood, this 1933 work captures both the lure and the emptiness of the film industry.

The Grapes of Wrath by John Steinbeck. This novel, set in California during the Depression, was immediately controversial for its realistic portrayal of migrant farm workers. The sanitized portrayals of life demanded by the Production Code provide an ironic contrast to the harsh realities Steinbeck depicted.

The Scarlet Letter by Nathaniel Hawthorne. A society's code of conduct is at the heart of this frequently taught novel in which a Puritan woman is punished for adultery. Religion, the roles of women, and questions about how and why American society creates such codes are also topics in "Hollywood Censored."

KEY TERMS, TOPICS, AND PEOPLE

Joseph Breen
First Amendment
Great Depression
Jean Harlow
Will Hayes
Hollywood Production Code
self-censorship
stock market crash
Mae West

CURRICULAR LINKS

American History
film criticism
gender studies



Production Code

rimes against the La..

- Murder

a) The technique of murder must be presented in a way that will not inspire imitation.

b) Brutal killings are not to be presented in detail.

c) Revenge in modern times shall not be justified . . .

- The illegal drug traffic must not be portrayed in such a way as to stimulate curiosity concerning the use of, or traffic in, such drugs; nor shall scenes be approved which show the use of illegal drugs, or their effects . . .
- The use of liquor in American life, when not required by the plot or for proper characterization, will not be shown.

II. Sex

- Scenes of passion

a) These should not be introduced except where they are definitely essential to the plot.

b) Excessive and lustful kissing, lustful embraces, suggestive postures and gestures are not to be shown.

c) In general, passion should be treated in such a manner as not to stimulate the lower and baser emotions . . .

- Miscegenation (sex relationship between the white and black race) is forbidden . . .
- Scenes of actual childbirth, in fact or in silhouette, are never to be presented."

excerpts from *The Production Code of the Motion Picture Producers and Directors of America*

Viewpoints

"... I believe that art and film go hand in hand. Time and again movies have been acknowledged as art. But they're not treated as art."

Steven Spielberg, from *The Future of the Movies* by Roger Ebert and Gene Siskel, 1991

"[One view is that] out of this [realistic] mixture of good and bad, people will learn something of the way life works . . . that life itself is very complex, and therefore narratives should be complex as an introduction to the complexity of life. The other view is that images should teach positive lessons . . . narratives should teach positive lessons The good should triumph, the weak should be protected . . . evil should be punished."

David Denby, film critic, "Hollywood Censored"

"[Gangster films] are doing nothing but harm to the younger element. They are making a lot of kids want to be tough guys, and they don't serve any useful purpose."

Al Capone, *Time*, August 10, 1931

". . .studies show that children exposed to violent entertainment tend to be more violent themselves and less sensitive to the pain of others. This makes screen violence a social problem and not, as Hollywood likes to argue, an individual problem for consumers."

John Leo, journalist, *U.S. News & World Report*, October 26, 1992

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Jean Harlow, 1931

HOLLYWOOD CENSORED:

Discussion Questions and Activities

BEFORE VIEWING

1. Using David Denby's statement (see page 17), present the central question that is discussed throughout the film and have students debate the issue: Should movies be uplifting and positive by avoiding violence, sex, and profane language? Or does realism in movies make them more meaningful or richer?

AFTER VIEWING

1. Robert Peters asks in the film, "How is it that for thirty years the motion picture industry was the greatest that it's ever been and there was virtually no profanity? Did we really miss out on something . . . because all of the cursing that went on in World War II didn't get put [in the films]?"

 Choose a contemporary movie about war (such as *Apocalypse Now*; *Born on the Fourth of July*; *Gallipoli*; *Good Morning, Vietnam*; *Glory*; *Saving Private Ryan*) and a war movie from the Production Code era (such as the *Bridge on the River Kwai*; *Sands of Iwo Jima*; *From Here to Eternity*; *So Proudly We Hail*). View the two movies. What similarities and differences do you find? What is the message of each movie? How do these reflect the different times in which they were made? Which do you think is better and why? [NOTE TO TEACHERS: Please be sure to pre-screen any movies you use for this activity. War movies may contain rough language, violence, sexual content, and racism.]

2. Have students examine the Production Code (*Hollywood Censored: Morality Codes, Catholics, and the Movies* by Gregory D. Black contains a working version of the Code or you can use the excerpt on page 17) and compare it to today's rating system (in-depth information is available on the current ratings system at the Motion Picture Association of America's Web site, www.mpaa.org). What do the different codes tell us about the time periods in which they were created?

 Have students choose one of their favorite movies and analyze how it would have fared under the Code. Would the movie have been made and/or distributed? Would changing the movie to conform to the Code make it better or worse? Why? Students might respond as if they are discussing the movie with Joe Breen and write a memo or role play the meeting.

3. In the film Dr. Barbara Wilson notes, "What often happens in the cycles of new technology is that when something new comes out, the first reaction is, 'Oh my gosh, what's going to happen to the children?' We're seeing that now with the Internet." Have students imagine that they are in charge of establishing a ratings system for minors using the Internet. What limits would they set, if any? Why?

4. Choose a frequently taught book that was made into a movie whose ending or plot was changed to make it more palatable or appealing to movie audiences (e.g., *A Farewell to Arms* by Ernest Hemingway and the 1932 Production Code movie version; *The Scarlet Letter* by Nathaniel Hawthorne and the 1995 version with Demi Moore). Compare and contrast the book and movie. How do the changes made in the movie reflect societal or market concerns?





Resources

Books

FOR EDUCATORS AND STUDENTS

Black, Gregory. **Hollywood Censored: Morality Codes, Catholics, and the Movies.** New York: Cambridge University Press, 1996. A scholarly history of the Production Code era, that includes detailed information on the battles over the making of *A Farewell to Arms*.

Keough, Peter. **Flesh and Blood: The National Society of Film Critics on Sex, Violence, and Censorship.** San Francisco: Mercury House, 1995. Essays by well-known critics on contemporary controversial films, from *Fatal Attraction* to *Schindler's List*. (Because of its frank look at films that may be unsuitable for children, teachers should preview this book before assigning it.)

Schatz, Thomas. **The Genius of the System: Hollywood Filmmaking in the Studio Era.** New York: Henry Holt, 1996. An illustrated history of Hollywood movies from the 1920s through the '50s.

Vasey, Ruth. **The World According to Hollywood, 1918–1939.** Madison, WI: University of Wisconsin Press, 1997. An examination of how the movie industry's self-regulation shaped the content of films to make them salable.

Walsh, Frank. **Sin & Censorship: The Catholic Church and the Motion Picture Industry.** New Haven, CT: Yale University Press, 1996. A portrayal of the Catholic Church's censorship of movies from WWI to the present.

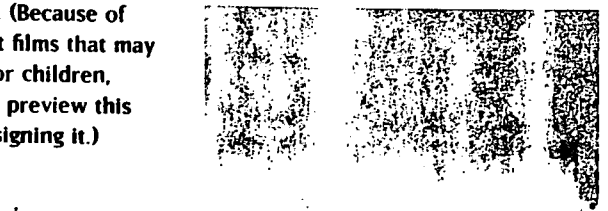
Web sites

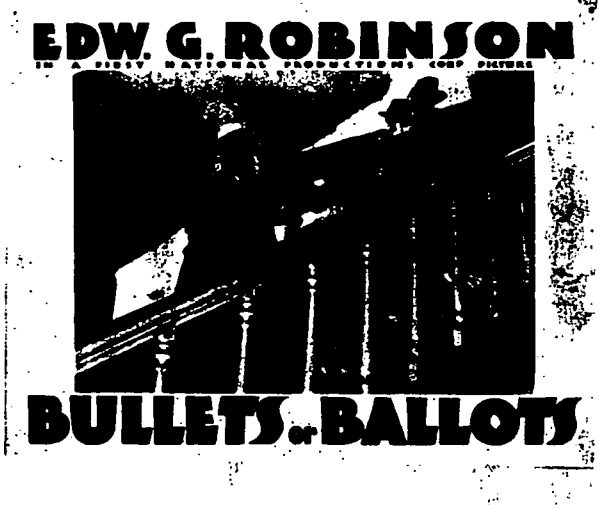
Classic Movies
http://www.geocities.com/Hollywood/Boulevard
Contains extensive information on classic Hollywood movies, including articles, a bulletin board, chat room, and net links.

film.com
www.film.com
Provides information on current movies with reviews, explanations of special effects, articles on directors' work, the movie business, film festivals, and more.

The Hollywood Thirties
http://thirties.webjump.com/index.html
Provides an annotated list of the movies that were made in the 1930s—both pre- and post-Production Code. Includes information about the Code.

Motion Picture Association of America
www.mpaa.org
Contains information about current movie ratings, how they came about, and the philosophy behind them.





FAR LEFT: Legion of Decency Parade, Chicago, 1934
LEFT: Movie poster, 1936

BORN TO TROUBLE:
Adventures of Huckleberry Finn

About the Film

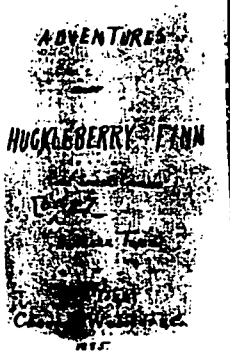
Set against a backdrop of America before the Civil War, this film tells the story of one of the most beloved and banned books in American history. The novel's complex connections to race, culture, politics, and morality are shown as the film chronicles Twain's literary genius; the culture out of which the novel sprang; the 100 years of conflict surrounding it; and the book's importance in America and the world.

These themes are interwoven with a retelling of the novel's plot, as well as coverage of the recent crusade of an African American mother and daughter in Tempe, Arizona, to remove *Adventures of Huckleberry Finn* from a high school required reading list. Throughout the 90-minute film, writers and scholars comment on just what makes *Huck Finn* controversial, compelling, and relevant to the times we live in. Scholars such as Shelley Fisher Fishkin, Jim Miller, and Jocelyn Chadwick-Joshua examine its language, the characters of Huck and Jim, the time period in which it was written, and Twain's intent in writing the novel.

LITERATURE LINKS

Educators can use the following curriculum outline as a model for teaching other controversial books, such as **I Know Why the Caged Bird Sings** by Maya Angelou, **To Kill a Mockingbird** by Harper Lee, **Kaffir Boy** by Mark Mathabane, **Beloved** by Toni Morrison, **The Catcher in the Rye** by J.D. Salinger, **Of Mice and Men** by John Steinbeck, and **Native Son** and **Black Boy** by Richard Wright. The American Library Association and the National Council for Teachers of English (see page 37) offer additional information and resources on controversial literature and banned books.

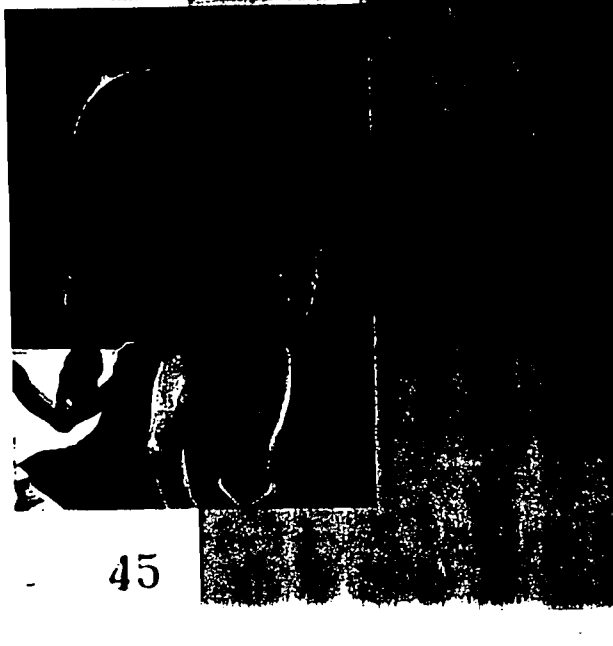
KEY TERMS, TOPICS, AND PEOPLE



- **abolition**
- the Civil War
- **hero**
- irony
- **post-Reconstruction**
- racism
- **satire**
- slavery
- **stereotype**
- Mark Twain/Samuel Clemens

CURRICULAR LINKS

- **African American History**
- American history



TOP: Title page in Twain's handwriting
BOTTOM: Jim, from a mural by Thomas Hart Benton, 1936

"Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot."

Mark Twain, "Notice" in *Adventures of Huckleberry Finn*

"Any great writer . . . is constantly trying . . . to ask questions that people don't want to have asked. And to ask those questions in contexts that are very hard to ignore. . . . If I've made you care about a character and then I have that character do something that you don't understand, you're going to want to deal with it. You're going to [say]—why did he do that? Wait a minute, I liked that guy. I thought I understood what he was doing and now, what is this? That's the kind of moral growth that comes from reading novels."

Writer David Bradley, "Born to Trouble"

"It deals with a series of adventures of a very low grade of morality; it is couched in the language of a rough dialect, and all through its pages there is a systemic use of bad grammar and an employment of rough, coarse, inelegant expressions. It is also very irreverent. . . . The whole book is of a class that is more profitable for the slums than it is for respectable people."

St. Louis *Globe-Democrat*, March 17, 1885

"Twain makes an odious parallel between Huck's being 'enslaved' by a drunken father who keeps him locked in a cabin and Jim's legal enslavement. Regardless of how awful and wrong it is for a boy to be held physically captive by his father, there is a profound difference between that and slavery. . . . Twain did not take slavery, and therefore black people, seriously."

Julius Lester, *Satire or Evasion? Black Perspectives on Huckleberry Finn*

". . . all modern American literature comes from one book by Mark Twain called Huckleberry Finn."

Ernest Hemingway, 1935

About the Book

Heralded as a masterpiece by T.S. Eliot, *Adventures of Huckleberry Finn* has an enduring place in the American literary canon. It is required reading in over 70 percent of American high schools. It is among the most taught pieces of American literature and is considered by many the country's greatest novel.

Yet *Huck Finn* has been in trouble almost continuously since it was first published in America in 1885. The Concord (Massachusetts) Public Library immediately banned it as "the veriest trash, suitable only for the slums." The Brooklyn (New York) Public Library followed suit in 1905, removing the novel from its children's room because Huck was a liar who "not only itched, but scratched," was dirty, used terrible grammar, and "said 'sweat' when he should have said 'perspiration.'"

Over the years the novel has been declared "unfit for children" on a number of counts, but the indictment that has proven most persistent began in 1957, when the NAACP charged that *Huck Finn* contained "racial slurs" and "belittling racial designations." Since then, it has been removed from reading lists in schools from Texas to Pennsylvania and called racist for both the pervasive use of the word *nigger* and a portrayal of African Americans that some people consider to be stereotyped and demeaning.

Champions of the novel reply that it is a satire, a scathing attack on the hypocrisy and prejudice of a society that pretends to honor virtue while condoning slavery. Not only is it not racist, says scholar Shelley Fisher Fishkin, it is "the greatest anti-racist novel by an American writer." Through the story of a friendship between a white boy and a runaway slave who search for freedom together on a raft down the Mississippi River, Twain explores friendship, loyalty, morality, freedom, race, and America itself. With a "sound heart" triumphing over a "deformed conscience," Huck decides he'll "go to hell" rather than give his friend Jim up to slavery. As writer David Bradley says, "*Huckleberry Finn* should be taught because it is a seminal and central text in white American literature. *Huckleberry Finn* should be taught because it is a seminal and central text in black American literature. *Huckleberry Finn* must be taught because it is a specific point of intersection between these two American literatures."



Illustration by E.W. Kemble from the first American edition of *Adventures of Huckleberry Finn*

Using the Film

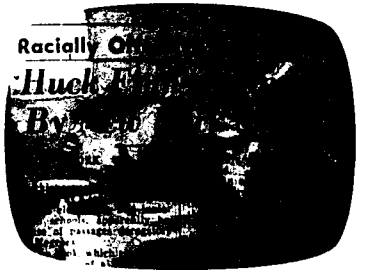
Educators who are teaching *Adventures of Huckleberry Finn* can use the documentary to help students understand the reasons the book has been and remains controversial. The film can be shown at any point in a study of the novel, and might even be shown both before the book is read and after, so students can examine how their knowledge and opinions have or haven't changed, and why.

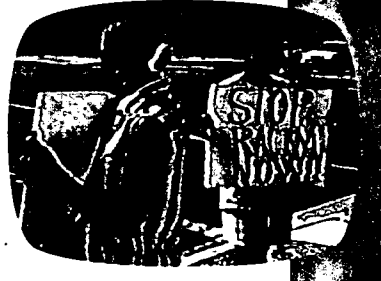
The film is also helpful for learning more about Mark Twain, his use of satire and character development, and the post-Reconstruction period in which Twain wrote the novel. Although the film does retell the plot of the book, and in one comment alludes to the ending ("Jim risks his freedom to nurse Tom when Tom is injured by a bullet. Finally, Tom reveals his secret that Jim is a free man."), it is so embedded in the context of why the book is controversial that teachers should not find that it "gives away" the ending.

The film might also be shown to parents, administrators, students, or other teachers who are wary of teaching the novel, or who have already challenged it. In Cherry Hill, New Jersey (see pages 25-35 for their case study and adapted curriculum), the film has already been used to help parents understand the background of the book and different perspectives on the controversy. Although the situations in Tempe, Arizona, (highlighted in the film) and in Cherry Hill are similar, this guide highlights Cherry Hill because of its innovative response to the controversy.









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Discussion Questions and Activities

BEFORE VIEWING

1. As a whole class, come up with a working definition of "censorship" and "banning." Then do one or both of the following activities:

 A. Have students form pairs and interview each other on their opinions about book banning and censorship in schools. Each student should have a turn as an interviewer to ask questions such as, When, if ever, should a book be removed from a school's required reading list or library? What do you think a school should do if parents or students object to a book? After the interviews, students can report the responses as part of a whole class discussion.

 B. For a more extensive project, students can investigate the school community's opinions on book banning and censorship. In teams, students can interview different segments of the community, such as parents, teachers, administrators, librarians, and other students, and find out what they think, what policies are already in place, and what has been the response to any challenges to the curriculum in the past. Students might then write news articles or editorials about what they have discovered.

AFTER VIEWING

1. During Twain's lifetime the complaints brought against the book were different from the charges brought today. Ask students to research how Twain reacted to the criticisms of his book. Then ask students to imagine that Twain is still alive. How would he respond to charges that the book is racist? Have students present their responses in a letter, essay, or role play.

2. In response to David Bradley's statement (see page 21), ask students to think of other works of literature they have read that have "asked questions people don't want to have asked" but made the reader care about those questions through the characters. Ask students to write an essay to describe the work, what questions they think it posed, why those questions might be difficult or unsettling, and how the characters made them care about those questions.

3. Have the class discuss and summarize the story of Kathy Monteiro and her complaint to the Tempe, Arizona, school board. Do students agree or disagree with her? Does the film portray her fairly? Ms. Monteiro went on to sue the school district. Ask students to take on the role of the judge in the case and write a decision based on the information in the film. For further research, students can conduct an Internet search to find out more about what actually happened to her lawsuit.

4. The argument over what should be taught—the official canon of literature every student should know—is still hotly debated. In the film, parent Kathy Monteiro notes, "Who put together these lists of classic literature? If black people were involved, if Native American and other people [were involved], we would have quite a different list." Ask students to consider this statement using the Modern Library's selection of the "100 best novels," which students can find on the Internet at www.modernlibrary.com. Have students compare this list to their own required reading list. What are the similarities and differences? Should required reading lists be multicultural? Why? What would make them so? Have students work in teams to devise their own list of the most important novels. What are their criteria?

Controversy at Cherry Hill

Cherry Hill, New Jersey, is a middle-class community located across the Delaware River from Philadelphia. A suburb that was nearly all-white in the early 1980s, 20 percent of its population is now African American, Latino, or Asian. Cherry Hill, like many communities, has grappled with issues of how to integrate different cultures, and how to raise awareness of the perspectives of minorities in a place where until recently, minority issues were only something to read about in the newspaper.

In 1995, several African American students in the Cherry Hill high schools complained to their parents about having to read *Adventures of Huckleberry Finn* in class. Before assigning it, some of their teachers had not mentioned that the book was controversial, nor had they noted the over 200 instances of the word *nigger* in the novel. As a result, according to one African American student, no one was prepared for the power of the word in class. White students would nervously snicker or turn around and stare at the African American students when the word was read aloud. The parents of these students, long frustrated with the lack of multicultural content in the district's curricula, felt it was time to act. If nothing changed, one parent said, "we knew we'd have a firestorm on our hands."

The Curriculum

Many other communities have responded to concerns about the book being racist by either removing it from the list or ignoring the complaints, but Cherry Hill eventually decided upon a different approach. After a formal complaint was lodged with the Board of Education in 1996, parents, teachers, students, and administrators came together in several emotional meetings and participated in over a year of dialogue to find a way to teach the book that would satisfy everyone. What resulted is a curriculum that puts *Huck Finn* into an historical and literary context. The curriculum uses additional materials, such as slave narratives and other period documents, to enrich the study of the book while still preserving its integrity as a novel.

NOTE
The full curriculum is available in *Huck Finn in Context: A Teaching Guide*, which also includes a more detailed case study of the Cherry Hill controversy. Educators can also order the *Huck Finn Coursepack*, which includes the *Huck Finn* teaching guide, a video of "Born to Trouble: *Adventures of Huckleberry Finn*," and a copy of all the companion readings cleared for classroom use (see page 39 for ordering information).

Everyone agrees that the controversy brought their community together: the strengthened relationship between the minority community and the schools is "one of the best things that came out of this," says the same parent who worried at first that there would be a "firestorm." It is, says Assistant Superintendent of Curriculum and Instruction Richard Levy, "a win-win for everyone."

The curriculum was written by Matt Carr and Sandy Forchion, two Cherry Hill East High School English teachers, in consultation with a team of experts in African and African American history, and 19th-century literature, from nearby Villanova University. Assembled by Professor Maghan Keita, and including Professors Larry Little and Crystal Lucky, they provided readings and a training for teachers about *Huck Finn*, the literature of the period, racism, and African American history. The training is now required for teachers who choose to teach *Huck Finn*.

WGBH has adapted the curriculum developed by Cherry Hill and added additional discussion questions, resources, and activities. An outline of the curriculum is included in this guide (see pages 26-35). Educators can use the outline as a model for teaching controversial literature.

Teaching Huck Finn in Context

The Cherry Hill Minority Civic Association officially objected to *Adventures of Huckleberry Finn* on the grounds that "the prejudicial effect of the racial characterizations outweighs any literary value that the book might have." This objection is shared by most of the challenges brought against the book since 1957 when the NAACP charged that the book contained "racial slurs" and "belittling racial designations."

The curriculum that follows was written to respond to this objection. It seeks to frame the debate, ask students to think critically about it, and help them to see the novel in a richer historical and cultural context. The curriculum is divided into six sections, each designed to last from two days to two weeks, depending on the needs of the class. Most English teachers will recognize that much of the curriculum deals with the aspects of *Huck Finn* that have been traditionally taught, such as satire, voice, and character development, but considered from a slightly different point of view.

Watching the film "Born to Trouble: *Adventures of Huckleberry Finn*" is an ideal way to engage students in the book and the controversy. You may want to show the film in its entirety during Section I or you may want to select portions of it to show throughout the entire *Huck Finn* unit. (See page 39 to order the *Huck Finn Coursepack* which contains a complete set of companion readings, plus the video "Born to Trouble.") As you would with any film, be sure to preview it before you show it to students.

Various accounts of the controversies surrounding *Huck Finn*

Cherry Hill finds new way to teach 'Huckleberry Finn'

By Stephanie Brenowitz

MARK TWAIN BOOKS UNFIT FOR YOUTHS!

Thus Brooklyn Public Libraries Hold in Taking Action Against Two of Them.

"HUCKLEBERRY FINN."

Mark Twain's Last Book Excluded from a Public Library.

Special Dispatch to the Globe-Democrat.

CONCORD, MASS., March 16.--The Concord Public Library Committee has unanimously decided to exclude from the shelves of that institution Mark Twain's new book, "Huckleberry Finn." Said one member of the committee: "While I do not wish to state it as my opinion that the book is absolutely immoral in its tone, still it seems to me that it contains but very little humor, and that little is of a very coarse type. If it were not for the author's reputation the book would undoubtedly meet with severe criticism. I regard it as the veriest trash." Another member said: "I have examined the book and my objections

NAACP urges schools to drop 'Huck Finn'

'Racially Offensive' 'Huck Finn' Dropped By New York Schools

NEW YORK (AP) — Mark Twain's "The Adventures of Huckleberry Finn" has been dropped as a textbook in New York's elementary and junior high schools, apparently because of passages derogatory to Negroes.

The book, which relates the experiences of a boy and his friends along the Mississippi River, also

effect of this term on African American children's self-esteem has been well documented. . . . In some School Districts this book is read aloud and there may be only one or very few

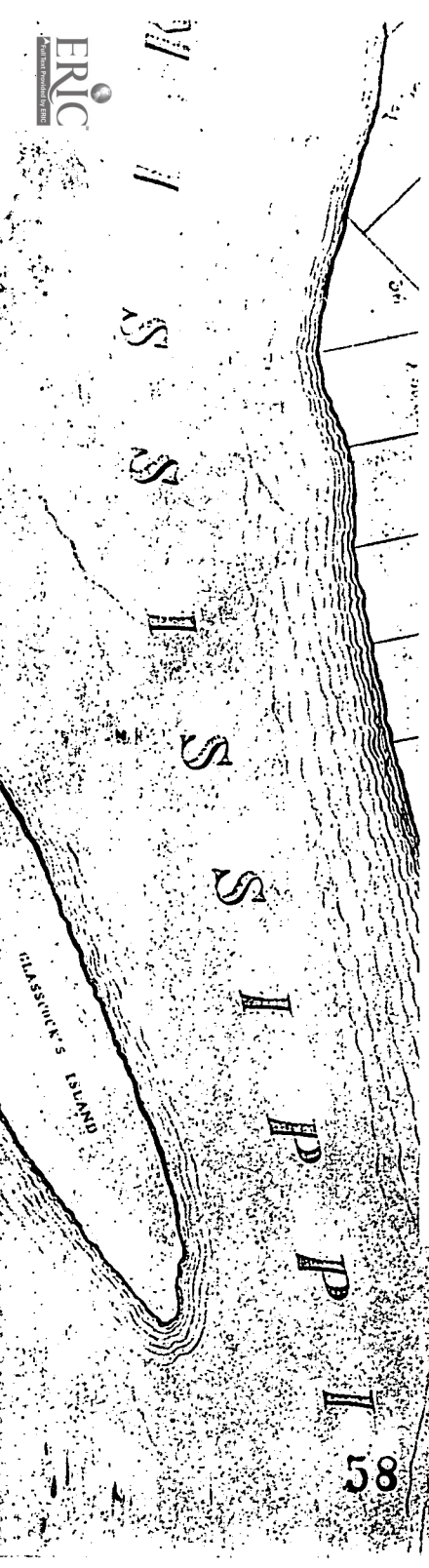
and to school districts across the state, emerged from discussions about President Clinton's dialogue on race.

"We don't believe in censorship," Burton said. "But as far as curricu-

out "prejudice to the book," she said.

But an official of one publishing firm said school authorities had informed him that his company's contract for the book was not renewed because the

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Curriculum Structure

Note: You may choose to assign the reading of *Huck Finn* according to your classroom schedule and needs. This curriculum is designed so that Section I and II can be used for pre-reading activities, or you can have students read *Huck Finn* in its entirety during Sections I and II, and then bring the finished book to class. Students should have completed the book, however, by the beginning of Section III. The companion readings provide important background information and other content.

SECTION I

Exploring the Controversy is suggested as a starting point before the book is assigned. It introduces students to the history of the controversy and suggests ways of working with the repeated use of the word *nigger*.

SECTION II

Behind the Mask—Exploring Stereotypes further addresses charges that Jim is more a stereotype than a fully realized character. By looking at the historical roots of racism as well as plantation stereotypes such as "Mammy" and "Sambo," students have a lens through which to evaluate Jim when they meet him in the novel.

SECTIONS III AND IV

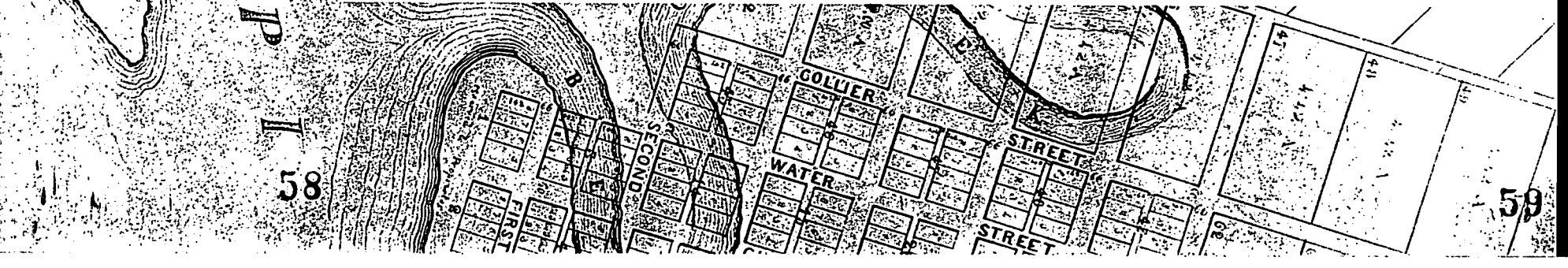
The Development of Character in Huck Finn and **The Novel as Satire** deal with issues English teachers will already be familiar with—character development, language, satire, irony, point of view, and authorial intent. Jim is examined as a primary character, not just as a foil for Huck. Whether Jim or Huck is the true hero of the novel is also explored.

SECTION V

Reclaiming the Self—The Legacy of Slavery asks students to look at the system of slavery through slave narratives and to recognize the legacy of slavery today. Students look back at the novel in a new context, and think again about Twain's portrayal of America's "peculiar institution."

SECTION VI

Final Projects presents a variety of culminating activities. Through writing, oral presentation, and role playing, students are asked to document their knowledge, analyze how they feel about the controversy, and explore the meaning of the novel itself.



This unit is central to a study of *Huck Finn*. It gives necessary background before students begin reading the book so they are prepared for the racial issues they will encounter. Using the readings, the class explores questions about issues such as racism, censorship, and intellectual freedom. And, because the unit connects to contemporary issues, it will help motivate students to become engaged in the material.

At this time you may also want to introduce students to Mark Twain with biographical information, and provide additional historical information about post-Reconstruction America, as well as the turbulent 1840s in Missouri, where the novel takes place. A good source for information is chapter four in Shelley Fisher Fishkin's book *Was Huck Black? Mark Twain and African American Voices* (New York: Oxford University Press, 1993).

Racism is obviously a complex and difficult subject. Although teachers may feel uncomfortable discussing the topic, it is key to appreciating and understanding *Huck Finn*. You may want to create a Know/Want to Know/Learned (KWL) chart that the class updates throughout the reading of the book. As their understanding of the issues deepens, students can use the chart to re-examine their thinking.

To begin the dialogue, have the class try to establish a definition of racism. Decide how you want to handle the use of the word *nigger* in the book and set ground rules. (For a more in-depth treatment of this issue, see page 39 to order *Huck Finn in Context: A Teaching Guide.*) Although stereotypes are discussed in the next section, you may want to preview that discussion by including the topic here. You may also want to choose selections from books such as **Why Are All the Black Kids Sitting Together in the Cafeteria?** by Beverly Tatum (New York: HarperCollins, 1997). Resources for educators on racism include **Teaching for a Tolerant World, Grades 9-12**, edited by Carol Danks and Leatrice Rabinsky (Urbana, IL: NCTE, 1999) and **Teaching/Learning Anti-Racism: A Developmental Approach** by Louise Derman-Sparks and C.B. Phillips (New York: Teachers College Press, 1997).

COMPANION READINGS FOR EDUCATORS

Henry, Peaches. "The Struggle for Tolerance: Race and Censorship in *Huck Finn*" in **Satire or Evasion? Black Perspectives on Huckleberry Finn**, edited by James Leonard et al, Durham, NC: Duke University Press, 1992, pp. 25-48. (You may want to use additional essays from this book.)

Jordan, Winthrop. "First Impressions" in **The White Man's Burden: Historical Origins of Racism in the United States**. New York: Oxford University Press, 1993, pp. 3-25.

Powell, Thomas. "The Subject of Racism" in **The Persistence of Racism in America**. Lanham, MD: University Press of America, 1992, pp. 1-5.

COMPANION READINGS FOR STUDENTS

Johnson, Claudia Durst. **Understanding Adventures of Huckleberry Finn: A Student Casebook of Issues, Sources, and Historical Documents**. Westport, CT: Greenwood Press, 1996, pp. 29-45. Additional selections from this book may also be useful.

Section I: Activities

1. Using the film, your library, and the Web, construct a timeline that shows the different challenges *Huck Finn* has faced since it was published. For each challenge, the timeline might include a quote from a detractor of the novel, as well as responses from defenders.

2. Using the film and/or additional research, have students choose one of the challenges made against the book and design a poster from that point of view—for instance, as if created by the Brooklyn Public Library in 1907 warning parents not to let children read the book. Remind students that they don't have to agree with the point of view they portray, just convey it correctly. Have students present their posters and background research to the class.

Section II: Behind the Mask—Exploring Stereotypes

Suggested length: 2-7 days

One of the major criticisms of *Huck Finn* has been that the character of Jim is only a racist stereotype and that students will come away from the book with an image of him as silly, superstitious, obedient, and passive. In this section, students explore the meaning of stereotypes and their historical roots through the correspondence of Thomas Jefferson and Benjamin Banneker.

In addition to looking at plantation stereotypes such as "Sambo" and "Nat" and examining how Jim and the other slaves are portrayed in the novel, students read poems by Paul Laurence Dunbar and Langston Hughes to go "behind the mask." These selections offer opportunities to discuss how the "mask" can also be a form of resistance.

Students (and parents) may feel that identifying and discussing stereotypes only serves to reinforce them. It's important to clarify that the goal of this section is to recognize the historical roots as well as contemporary manifestations of stereotypes, and therefore more critically examine how Twain uses those stereotypes in *Huck Finn*.

Before examining negative African American stereotypes, it's useful to help students develop a deeper understanding of the history and culture of African Americans by looking at the rich and varied heritage of Africans before they were enslaved and brought to America. The original Cherry Hill curriculum briefly covered the culture of West Africa and information about the Middle Passage. You may want to assess students' prior knowledge on these subjects, and consult or team with a history teacher in order to develop a lesson plan that would provide adequate background knowledge. Two good sources to consult are **African American Literature** (New York: Holt, Rinehart and Winston, 1992), an anthology and textbook containing overviews and excerpts, and **The Slave Community: Plantation Life in the Antebellum South** by John W. Blassingame (New York: Oxford University Press, 1979). See also page 36 of this guide for other suggested books.

Section II: Activities

1. Ask students to consider portrayals of African Americans in movies, television, and advertising today. What are the common stereotypes? How are these stereotypes related to earlier slave stereotypes? Have new stereotypes arisen as well? Have students research the topic through books such as Donald Bogle's **Toms, Coons, Mulattoes, Mammies, and Bucks: An Interpretive History of Blacks in American Films** (New York: Continuum Publishing Company, 1998), magazine articles, and the Web. Then have them write a letter to the editor, draw a political cartoon, or create a pictorial collage that details what they found and their commentary.

2. After reading the Dunbar and Hughes poems, ask students to explain how the poems reflect or reveal the "mask" in an essay, drawing, or dramatic reading.

"We wear
the mask
that grins and
lies
It hides our
cheeks
and shades
our eyes,—
This debt
we pay
to human guile
with torn
and
bleeding hearts
we smile."

from "We Wear the Mask" by Paul Laurence Dunbar (1872–1906)

COMPANION READINGS FOR EDUCATORS AND STUDENTS

Stereotypes

Note: The poems below may be found in various anthologies.

Dunbar, Paul Laurence. "We Wear the Mask" in **Crossing the Danger Water: Three Hundred Years of African-American Writing**, edited by Deirdre Mullane. New York: Doubleday, 1993, p.350.

Fox-Genovese, Elizabeth. "Slave Women" in **Slavery in American Society**, edited by Lawrence Goodheart. Lexington, MA: D.C. Heath & Co., 1993, pp. 166-169.

Hughes, Langston. "Minstrel Man" in **Children of Promise: African-American Literature and Art for Young People**, edited by Charles Sullivan, New York: Harry A. Abrams Publishers, 1991, p.36.

Jordan, Winthrop. "First Impressions." in **The White Man's Burden: Historical Origins of Racism in the United States**. New York: Oxford University Press, 1974, pp. 3-25.

Historical Roots

Dudley, William, ed. "Foreword," "Introduction," and "A Founding Father's View on Race" in **African Americans. Opposing Viewpoints**. San Diego: Greenhaven Press, 1997, pp. 9-34.

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Section III: The Development of Character in Huck Finn *Suggested length: 7-10 days*

The conventional approach to teaching *Huck Finn* assumes that Huck is the hero and center of the story, and considers Jim only in relation to Huck and his moral growth. In this section, students are asked to consider a new paradigm. Professor Maghan Keita explains, "I ask people to do a juxtaposition when confronting Jim. Take for a moment the notion that Huck is not the central character, but Jim is. How does this change notions of what this book is about? How is it that he—a slave and a 'nigger'—represents all the best qualities in the book and how does he humanize Huck? How can Huck rise to heroic proportions without Jim? Jim teaches him how to be a hero."

This section asks students to examine who Jim and Huck are and how they change one another before considering other issues in the novel. Discussion questions can explore the concept of the hero, character analysis, and who is the true hero of the book.

In order to understand the environment in which Jim and Huck lived, students may need background information on the 1840s, particularly the conflict over slavery that would eventually lead to the Civil War. You may want to use young adult history books such as **Days of Sorrow, Years of Glory 1831–1850** (*Milestones in Black American History* series) by Timothy J. Paulson (New York: Chelsea House Publishers, 1994) or **Let My People Go: African Americans 1804–1860** (*Young Oxford History of African Americans* series) by Deborah White (New York: Oxford University Press, 1995) to provide a brief overview of the era.

COMPANION READINGS FOR EDUCATORS AND STUDENTS

Note: You may also want to use additional essays from these sources.

Cox, James M. "A Hard Book to Take" in **Modern Critical Interpretations of Adventures of Huckleberry Finn**, edited by Harold Bloom. New York: Chelsea House Publishers, 1986, pp. 87-108.

Morrison, Toni. "Introduction" in **The Oxford Mark Twain**, edited by Shelly Fisher Fishkin. New York: Oxford University Press, 1996.

Smith, David L. "Huck, Jim, and American Racial Discourse" in **Satire or Evasion? Black Perspectives on Huckleberry Finn**, edited by James Leonard et al. Durham, NC: Duke University Press, 1992, pp. 103-120.

Mark Twain and John Lewis, a servant whom Twain admired and may have been a model for Jim.



Section III: Activities

1. Have student volunteers roleplay Jim and Huck. Let the class pose as reporters at a press conference. Have them list questions they'd like to have the characters answer—such as asking Jim how he felt when he was "enslaved" again on Phelps Farm, or having Huck comment on his feelings for Mary Jane—and then conduct the interview. Afterward, explore with the class new insights or observations they have about the characters.

2. Ask students to consider Maghan Keita's suggestion that Jim, not Huck, is the central character. Do they agree or disagree? Have students defend their answer in the form of an essay, citing specific passages from the book to support their answer. You may want to hold a forum or town meeting where students can present their opinions individually or in small groups.

Section IV: The Novel as Satire

Suggested length: 7-14 days

This section of the curriculum focuses on *Huck Finn* as satire—a lens through which most English teachers have traditionally looked at the novel. Students explore what a satire is, and how Twain uses this form to ridicule and rebuke the slaveholding society of *Huck Finn*. Here students are asked to think about Twain's satire and the author's intent in terms of the controversy. Discussion topics include whether or not Twain is speaking through Huck, and how, why, and by whom, the word *nigger* is used.

Review with the class the meaning of satire and irony and how they differ. You may also have students read literary criticism which explores this topic in relation to *Huck Finn*. In addition to the essays noted below, you may also want to use the following books: **Mark Twain's Adventures of Huckleberry Finn: A Bloom's Notes Contemporary Literary Views Book**, by Harold Bloom (New York: Chelsea House Publishers, 1996), and **Huck Finn among the Critics: A Centennial Selection**, edited by Thomas M. Inge (Frederick, MD: University Publications of America, 1985).

COMPANION READINGS FOR EDUCATORS AND STUDENTS

Hoffman, Michael J. "Huck's Ironic Circle" in **Modern Critical Interpretations of Adventures of Huckleberry Finn**, edited by Harold Bloom. New York: Chelsea House Publishers, 1986, pp. 31-44.

Marx, Leo. "Mr. Eliot, Mr. Trilling, and Huckleberry Finn" in **The Critical Response to Mark Twain's Huckleberry Finn**, edited by Laurie Champion. New York: Greenwood Press, 1991, pp. 50-60. (Note: you may want to use other selections from this book.).

Section IV: Activities

1. How is using satire different from delivering an overt message? After exploring the meaning of irony and satire, ask students to find a section of *Huck Finn* that they think is particularly satirical and summarize it in a one- or two-sentence message. Discuss with students how and why what Twain did in *Huck Finn* is different from delivering his message outright. In what ways do they think Twain's approach is more effective than a direct one? In what ways do they think it's less effective?

2. Bring in or have students bring in something from popular culture that employs satire to make its point (a comic strip or an episode of *The Simpsons*, for instance). What is the writer's point of view about the society he or she satirizes? How can you tell? How is he or she using satire? Now ask students to answer those same questions about *Huck Finn*. You might then have students form small groups and find as many similarities as they can between the two works, such as similar targets of the authors' satires, methods of satirizing, or even reactions from the public when the piece was first presented. In reporting back to the class, each group might also identify the scene in each work they find to be the most effective use of satire.

Section V: Reclaiming the Self—The Legacy of Slavery *Suggested length: 7-14 days*

Ending the *Huck Finn* unit with a look at slave narratives and an examination of the legacy of slavery today is essential to teaching *Huck Finn* in a fuller context. Students who may not have studied slavery in other classes will better understand Twain's account of slavery as fiction. They will also examine the conditions under which slaves lived, and the varied ways in which they resisted these conditions. [Although we suggest reading Frederick Douglass's **Narrative of the Life of Frederick Douglass**, you may want to substitute it with other readings from **The Classic Slave Narratives**, edited by Henry Louis Gates, Jr. (New York: Mentor, 1987), such as Harriet Jacobs' **Incidents in the Life of a Slave Girl.**] Students will thus end their study of the book with an image of slaves not as passive or helpless, but as strong and defiant. Students may re-evaluate Jim in a less favorable light after reading other slave narratives. This provides a good opportunity to review Twain's goals in writing the novel and the difference between the impact and power of fiction versus nonfiction.

The original Cherry Hill curriculum suggests that students will more fully appreciate Jim's character if they understand the importance of folk religion and superstition and their place in African American culture. To add this to the section, you may want to consult the following sources: "Black Religious Thought in America, Part I: Origins" in **Speaking the Truth: Ecumenism, Liberation, and Black Theology** by James H. Cone (Maryknoll, NY: Orbis Books, 1999), and "Conjure" by Albert Raboteau in **Slavery in American Society**, edited by Lawrence Goodheart (Lexington, MA: D.C. Heath & Company, 1993).

The suggested poems will help make some of the themes in this unit clearer. Have students read "If We Must Die" and "For My People" to examine the issue of resistance and as evidence of the legacy of slavery. Discussion topics include whether or not *Huck Finn* contains a realistic portrayal of slave life, the resistance of oppressed people, what freedom meant to Jim and to Huck, and who the true hero of the novel is.

The topics in this section are complex and rich enough to be studied on their own for much longer than two weeks. Additional background may also be provided by using books about African American history and films such as the PBS series *Africans in America* (for more information visit the Web site at www.pbs.org/africansinamerica). You may want to team teach a lesson with a history teacher about life under slavery.

COMPANION READINGS FOR EDUCATORS AND STUDENTS

Note: the poems may be found in various anthologies.

Dunbar, Paul Laurence. "Sympathy" in **Crossing the Danger Water: Three Hundred Years of African American Writing**, edited by Deirdre Mullane. New York: Anchor Books, 1993, p. 351.

Harper, Frances W. "The Slave Auction" in **Children of Promise: African American Literature and Art for Young People**, edited by Charles Sullivan. New York: Harry A. Abrams, Inc., 1991, p. 40.

McCay, Claude. "If We Must Die" in **Crossing the Danger Water: Three Hundred Years of African American Writing**, edited by Deirdre Mullane. New York: Anchor Books, 1993, p. 467.

Mintz, Steven. "Introduction" and "Conditions of Life" in **African American Voices: The Life Cycle of Slavery** edited by Steven Mintz. Revised edition. St. James, NY: Brandywine Press, 1993, pp. 1-28 and pp. 69-83.

Salem, Dorothy C. "Slave Resistance" in **The Journey: A History of the African American Experience**. Dubuque, IA: Kendall/Hunt, 1997, pp. 116-124.

Walker, Margaret. "For My People" in **Children of Promise: African American Literature and Art for Young People**, edited by Charles Sullivan. New York: Harry A. Abrams, Inc., 1991, p.99.

Section V: Activity

To bridge a reading of Frederick Douglass (or other slave narratives) with your study of *Huck Finn*, have students imagine what Jim might want to say to Douglass if he read his autobiography and what Douglass might want to say to Jim if he read *Huck Finn*. Have them write an exchange of letters or role play a dialogue between the two.

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Section VI: Final Projects

Choose one or more of these culminating activities to wrap up the unit:

1. Some people feel that race relations in America today are still influenced by the legacy of slavery. What is that legacy? How does it relate to reading *Huck Finn*? Throughout the unit, have students individually or in small groups collect newspaper and magazine articles, music lyrics, poems, excerpts from books, artwork, etc. that they believe in some way expresses how America is still affected by slavery today. At the end of the unit, students can either do a short oral or multimedia presentation on their findings, or they can create a "book" in which these findings are collected and annotated.

2. Is or isn't *Huck Finn* racist? Does reading *Huck Finn* help or harm race relations? Have students stage a mock trial with the book or Mark Twain as the defendant. (You may also want to visit the Web site, www.ilstu.edu/depts/labschl/ep/vol3/twain.html, which contains a detailed lesson plan on staging a trial, developed by teacher Diane Walker.) Students could also explore this question in a talk show format featuring Huck, Jim, Twain, and anyone else—real or imagined, living or dead—they believe might add to the conversation.

3. What does David Bradley mean in the quote below about the ending of *Huck Finn*? Ask students to imagine they are Mark Twain's editor and write him a letter explaining why and how he should change the ending. (To extend this activity, have students actually rewrite the ending, and compare their versions to the original.)

4. Have students write a scene or a "treatment" for a new movie or novel, set in contemporary times, in which Huck and Jim meet and become friends. Who would they be today? What would their issues be? Where would their journey take place?

5. Using the film, the library, and the Web, have students review the case of Kathy Monteiro and her complaint to the Tempe, Arizona, school board, as shown in the "Born to Trouble: *Adventures of Huckleberry Finn*" film. Do they agree or disagree with her? Let groups or individual students prepare a presentation to a Board of Education in which they argue either for or against teaching the novel in the school curriculum. Remind students to anticipate the objections that might come from different members of the community, including parents, teachers, religious leaders, students, and administrators.

"[Critics haven't] been able to suggest-much less write-a better ending. . . . They failed for the same reason that Twain wrote the ending as he did: America has never been able to write a better ending. America has never been able to write any ending at all."

Writer David Bradley, "Born to Trouble."

Resources

Mark Twain House
351 Farmington Avenue
Hartford, CT 06105
(860) 247-0998
www.hartnet.org/twain

The Mark Twain House is a museum and research center located in the 19-room mansion that was custom built for Mark Twain (Samuel L. Clemens) in Hartford, Connecticut. The museum offers tours of the home where Twain lived with his family from 1874-1891. The mission of the Mark Twain House, which is on the National Register of Historic Landmarks, is to foster an appreciation of Mark Twain as one of the nation's defining cultural figures and to demonstrate the continued relevance of his work, life, and times. Contact the Education Department at extension 36 for teacher resources.

Mark Twain House, Hartford, CT



Mark Twain Circle of America
Professor John Bird
Executive Coordinator
English Department
Winthrop University
Rock Hill, SC 29733
A scholarly group devoted to Twain studies.

National Association for the Advancement of Colored People (NAACP)
4805 Mt. Hope Drive
Baltimore, MD 21215
(410) 358-8900
www.naacp.org
A civil rights organization that works to ensure the political, educational, social, and economic equality of minority citizens in the United States.

and books on Mark Twain and *Adventures of Huckleberry Finn*. In addition to the curriculum readings, you may want to use some of these selected titles.

Articles

"EJ Forum: Mark Twain's Jim: Role Model, Stereotype, Invisible Man?" *English Journal* (November 1993). An issue devoted to the discussion of the character of Jim.

Morrow, Lance. "Huckleberry Finn and Censorship" in **Readings on Mark Twain, Literary Companion to American Authors**, edited by Bruno Leone. San Diego: Greenhaven Press, 1996. An overview of the book and the issues.

Smiley, Jane. "Say It Ain't So, Huck: Second Thoughts on Twain's 'Masterpiece.'" *Harper's* (January 1996). A controversial article comparing *Huck Finn* with *Uncle Tom's Cabin*.

"Twain and His Novel." *The New Yorker* (June 26 & July 3, 1995). A collection of commentaries on Huck Finn.

Wallace, John. "Huckleberry Finn is Offensive." *The Washington Post*, April 11, 1982. An editorial in which Wallace advocated that Huck Finn be removed from schools.

Books

Arac, Jonathan. **Huckleberry Finn as Idol and Target: The Functions of Criticism in Our Time**. Madison, WI: The University of Wisconsin Press, 1997. An examination of the history and scholarship of the *Huck Finn* controversy.

Chadwick-Joshua, Jocelyn. **The Jim Dilemma: Reading Race in Huckleberry Finn**. Jackson, MI: University of Mississippi Press, 1998. Explores the controversy and presents rationales for teaching the book.

Doyno, Victor. **Writing Huck Finn: Mark Twain's Creative Process**. Philadelphia: University of Pennsylvania Press, 1993. An examination of Twain's literary style and artistry.

Fishkin, Shelley Fisher. **Lighting Out for the Territory: Reflections on Mark Twain and American Culture**. New York: Oxford University Press, 1998. A look at who Twain was and his presence in contemporary culture.

Fishkin, Shelley Fisher. **Was Huck Black? Mark Twain and African-American Voices**. New York: Oxford University Press, 1994. How African American voices, language, and rhetoric contributed to the genesis of Huck Finn.

Inge, M. Thomas, ed. **Huck Finn Among the Critics: A Centennial Selection**. Frederick, MD: University Publications of America, 1985. A collection of essays and critiques, from the nineteenth century to the present.

Kaplan, Justin. **Mr. Clemens and Mark Twain**. New York: Simon and Schuster, 1991. A well-known biography of Mark Twain.

Sundquist, Eric. **To Wake the Nations: Race in the Making of American Literature**. Cambridge, MA: Belknap Press, 1993. How black and white literature forms a single American literary tradition.

Web sites

American Slave Narratives
http://xroads.virginia.edu/~HYPER/wpa/wpahome.html
Contains narratives of former slaves (documented from 1936-1938) of the nineteenth century.

Mark Twain Home Page
marktwain.miningco.com
Contains complete texts of some of Twain's works, as well as biographies, literary criticism, analyses of censorship, and links to other Twain sites.

The Trial of Mark Twain
http://www.ilstu.edu.depts/labschl/ep/vol3/twain.html
English teacher Diane Walker developed this exercise for students to do after finishing a unit on Huck Finn. It sets up the roles (judge, clerk, jury, witnesses, prosecution, defense, etc.) and the procedure of the trial, as well as giving teaching tips.

Mark Twain Forum
web.mit.edu/linguistics/www/forum/twainweb/html
An online forum/news group of interest to Twain scholars and specialists.

General Resources

These organizations, books, and Web sites can provide a starting point for teachers and students doing further research into any aspect of censorship, intellectual freedom, the First Amendment, and arts controversies.

Organizations

The following organizations are concerned with freedom of expression and/or issues of morality in contemporary culture.

American Booksellers Association
828 S. Broadway
Tarrytown, NY 10591
(914) 591-2665
www.bookweb.org
This trade organization for booksellers includes the Foundation for Free Expression, which co-sponsors Banned Books Week and other anti-censorship activities.

American Library Association
50 East Huron Street
Chicago, IL 60611-2795
(800) 545-2433
www.ala.org
The ALA supports intellectual freedom and free access to libraries and library materials through its Office of Intellectual Freedom. It publishes pamphlets, articles, posters, newsletters, and the Banned Books Week Resource Kit (updated annually).

The Anti-Defamation League
823 United Nations Plaza
New York, NY 10017
(212) 885-7700
www.adl.org
An organization devoted to combating anti-Semitism and bigotry. Resources for teachers include the A World of Difference Institute, an anti-bias training and curriculum.

Freedom Forum
1101 Wilson Boulevard
Arlington, VA 22203
(703) 528-0800
www.freedomforum.org
The Freedom Forum is dedicated to free press and free speech. Its resources include conferences, educational activities, publishing, broadcasting, online services, fellowships, partnerships, training, and research.

Morality in Media
475 Riverside Drive
Suite 239
New York, NY 10115
(212) 870-3222
www.netcom.com/mimnyc
Morality in Media is a national interfaith organization that works to enforce state and federal obscenity laws, and to uphold "standards of decency" in the media.

National Coalition Against Censorship
275 Seventh Avenue
New York, NY 10001
(212) 807-6222
www.ncac.org
NCAC is an alliance of organizations committed to defending freedom of thought, inquiry, and expression through public education and advocacy.

National Council of Teachers of English
1111 W. Kenyon Road
Urbana, IL 61801
(800) 369-6283
www.ncte.org
This professional organization of English and language arts teachers includes educators from elementary school through college throughout the country. It provides a variety of resources, including Web site forums, publications, teaching ideas, policy statements, and professional development meetings and conferences.

People for the American Way
2000 M Street, NW, Suite 400
Washington, DC 20036
(202) 467-4999
www.pfaw.org
PAW distributes educational materials, leaflets, and brochures to promote diversity and tolerance and publishes an annual report on censorship attempts in school.

Teaching Tolerance
400 Washington Avenue
Montgomery, AL 36104
(334) 264-0286
www.splcenter.org/teaching tolerance.html
The national education project of the Southern Poverty Law Center helps educators foster equity, respect, and understanding in the classroom and beyond. Resources include a bi-annual magazine and video-and-text teaching kits.

Readings

NONFICTION

American Booksellers Foundation for Free Expression. **Censorship and First Amendment Rights: A Primer**. Tarrytown, NY: American Booksellers Foundation, 1991. A how-to book about dealing with censorship issues.

Blanchard, Margaret. **Revolutionary Sparks: Freedom of Expression in Modern America**. New York: Oxford University Press, 1992. A comprehensive history of freedom of speech from post-Civil War to the 1990s.

Bolton, Richard, ed. **Culture Wars**. New York: New Press, 1992. Documents debates over art and public speech, in the words of the artists, lobbyists, legislators, and critics.

Delfattore, Joan. **What Johnny Shouldn't Read: Textbook Censorship**. New Haven, CT: Yale University Press, 1994. How special interest groups influence the content of textbooks.

Demac, Donna, A. **Liberty Denied: The Current Rise of Censorship in America**. New York: PEN American Center, 1990. This overview includes a chapter on censorship in schools and libraries.

Gates, Henry Louis Jr. **Loose Canons: Notes on the Culture Wars**. New York: Oxford University Press, 1993. One of the nation's leading academics makes the case for multicultura tolerance and education.

Hughes, Robert. **Culture of Complaint**. New York: Warner, 1994. An examination of multiculturalism in America and what Hughes sees as its devastating effect in the social, political, and moral arenas.

Stay, Byron L., ed. **Censorship: Opposing Viewpoints**. San Dieg CA: Greenhaven Press, 1997. A wide range of opinions on free speech issues represented ir pieces ranging from speeches to articles to cartoons to book excerpts.

Zeinert, Karen. **Issues in Focus: Free Speech, From Newspapers to Music Lyrics**. Springfield, NJ: Enslow Publisher 1995. This young adult book is divided into chapters on censorship in books, magazines newspapers, movies, music lyrics, television, radio, hate speech, and others.

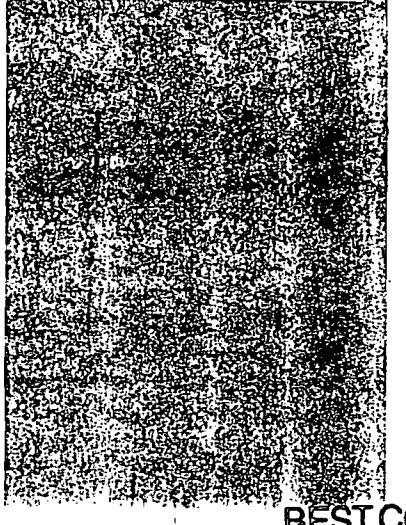
FICTION

Avi. **Nothing But the Truth**. New York: Avon Books, 1993. When a ninth grader refuses to sing the National Anthem, his actions come to involve the entire school community.

Bradbury, Ray. **Fahrenheit 451**. New York: Ballantine Books, 1995. A classic futuristic novel about censorship and thought control in which the protagonist is a "fireman" whose job it is to burn books.

Hentoff, Nat. **The Day They Came to Arrest the Book**. New York: Bantam, 1982. A fictional account of a high school in which *Huck Finn* is challenged, and students and teachers rally to fight censorship.

Lowry, Lois. **The Giver**. New York: Bantam Books, 1994. Jonas's world is perfect—or is it? This novel explores what happens when society provides everything but forbids the freedom to think and feel.



CD-ROMs

NCTE in partnership with IRA. **Rationales for Banned Books**. (CD-ROM), 1998. A collection of over two hundred rationales for over 170 books and films that includes clasroom assignments and teaching objectives and methods. To order, call the NCTE Customer Service Department at (800) 369-6283.

Web Sites

ArtsEdNet of the Getty Institute for the Arts
http://www.artsednet.getty.edu/
A resource for educators, including lesson plans, information on professional development, grant information, ideas for interdisciplinary projects, and a "philosophical forum [for] asking big questions about art."

Censorship and Intellectual Freedom Page
http://php.indiana.edu/~quinnjf/censor.html
Contains resources and links to other Web sites and usenet groups with descriptions.

The Censorship Files
http://www.clairescorner.com/censorship/default.htm
A resource committed to making more information about censorship of the arts available on the Internet.

Censorship—the Page of Diana Mason
http://scnc.bas.k12.mi.us/~dmason/index.html
A teacher describes her own fight against censorship, and summarizes the issues and ways to handle teaching controversial issues.

Freedom of Expression at the National Endowment for the Arts
http://www.csulb.edu/~jvancamp/freedom1.html
Provides a basic but detailed legal overview of the First Amendment and issues around it, including links to important court cases.



Brooklyn Public Library, 1914

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Additional Culture Shock Resources

CULTURE SHOCK VIDEOS

Born to Trouble: Adventures of Huckleberry Finn
The Shock of the Nude: Manet's Olympia
Hollywood Censored: Movies, Morality & the Production Code
The Devil's Music: 1920s Jazz

To order the full set of Culture Shock videos, call or fax PBS VIDEO at (800) 344-3337, (703) 739-5269 fax, or at www.pbs.org

HUCK FINN IN CONTEXT: A TEACHING GUIDE *free!*

This 40-page teacher's guide is based on a curriculum developed by a school district in Cherry Hill, New Jersey, in response to controversy about using the novel in the classroom. The curriculum examines *Huck Finn* in a historical and literary context, using readings and activities to help students understand the cultural, economic, and political issues of the time period in which the novel is set. The guide also provides an in-depth case study on the controversy in Cherry Hill, outlining the views of parents, teachers, students, and school administrators. The guide includes a wide variety of educational resources available to teachers on Mark Twain and *Huck Finn*.

To order your copy of **Huck Finn in Context: A Teaching Guide**, write to:

Huck Finn Guide
WGBH
Educational Print and Outreach
125 Western Avenue
Boston, MA 02134

or e-mail:
WGBH_Materials_Request@wgbh.org.
Please specify the grades and subjects you teach.



HUCK FINN COURSEPACK *(Available after January 2000)*

A comprehensive package for educators, containing *Huck Finn in Context: A Teaching Guide*, the video of "Born to Trouble: *Adventures of Huckleberry Finn*," and a copy of all the companion readings in the Huck Finn in Context curriculum. These readings are compiled in one easy reference for educators to use with the curriculum.

To order your copy of the **Huck Finn Coursepack**, send a check or money order to PBS VIDEO for $8.75 plus $4.75 for shipping and handling (TOTAL: $13.50) to:

Special Item **#HFIN111**
Huck Finn Coursepack
PBS VIDEO
1320 Braddock Place
Alexandria, VA 22314

You can also order by phone or fax:
(800) 344-3337 or (703) 739-5269 fax

Culture Shock Web Site

www.pbs.org/cultureshock

Log on in January 2000 to the CULTURE SHOCK Web site, a companion to the PBS series about art, its context, and its consequences. There you'll be able to examine your own views about examples of provocative art, find entries on arts controversies from ancient times to the present, and gain a greater understanding of the processes of arts censorship. You may also join in a moderated discussion of topics related to the site and the series.

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